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ELEGY AND IAMBUS

WITH THE

ANACREONTEA

II

ELEGY AND IAMBUS

BEING THE REMAINS OF ALL THE
GREEK ELEGIAC AND IAMBIC POETS

FROM
CALLINUS TO CRATES
EXCEPTING THE CHOLIAMBIC WRITERS

WITH THE
ANACREONTEA

IN TWO VOLUMES
NEWLY EDITED AND TRANSLATED BY
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VOLUME II



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ELEGY AND IAMBUS

II

PART I—(*continued*)

Elegiac Poets of the Fourth Century

ΠΛΑΤΩΝΟΣ

Βίος

Suid. Πλάτων· Ἀρίστωνος τοῦ Ἀριστοκλέους καὶ Περικτιόνης . . τὸ γένος ἐλκούσης ἀπὸ Σόλωνος . . ἐτέχθη δὲ ἐν Αἰγίνῃ ἐν τῇ πη' Ὀλυμπιάδι, μετὰ τὰ προοίμια τοῦ Πελοποννησιακοῦ πολέμου. καὶ ἐβίω ἔτη β' καὶ π'. τελευτᾷ δὲ ἐπὶ τῆς ρη' Ὀλυμπιάδος . . καὶ τὰ μὲν πρῶτα γράμματα διδάσκεται παρὰ τινι Διονυσίῳ· ἐγυμνάσθη δὲ τὰ εἰς παλαίστραν παρ' Ἀρίστωνι τῷ Ἀργεῖῳ· εἶτα μαθὼν ποιητικὴν γράφει διθυράμβους καὶ τραγωδίας· ἀπογνοὺς δὲ τούτων ἐφιλοσόφησε παρὰ Σωκράτει ἐπὶ ἔτη κ' . τρὶς δὲ ἐν Σικελίᾳ Πλάτων ἦλθε πρὸς τοὺς τυράννους Διονυσίους· καὶ ἐπράθη ὑπὸ τοῦ τυράννου. ἐπρίατο δὲ αὐτὸν Ἀννίκερις Λίβυς καὶ ἀφῆκε διέτριβε δὲ ἐν τῇ Ἀκαδημείᾳ παιδεύων· καὶ διεδέξαντο τὴν σχολὴν αὐτοῦ καθ' ἓνα οὔδε, Σπεύσιππος, Ξενοκράτης, Πολέμων, Κράντωρ, Κράτης . εἰσὶ δὲ οἱ γνήσιοι αὐτοῦ Διάλογοι πάντες νς' . .

ΕΠΙΓΡΑΜΜΑΤΩΝ

1—9

Diog L 3. 29 Ἀρίστιππος δ' ἐν τῷ τετάρτῳ Περὶ Παλαιᾶς Τρυφῆς φησιν αὐτὸν Ἀστέρος μειρακίου τινὸς ἀστρολογεῖν συνασκουμένου ἔρασθῆναι, ἀλλὰ καὶ Δίωνος τοῦ προειρημένου ἔνιοι καὶ

PLATO

LIFE

Suidas Plato —Son of Ariston son of Aristocles, and Perictionè . . . who was a descendant of Solon . . . He was born in Aegina in the 88th Olympiad (428-5 B.C.), just after the outbreak of the Peloponnesian War. He lived to be eighty-two, dying in the 108th Olympiad (348-5) His first lessons were given him by a certain Dionysius, and he learnt gymnastics of Ariston of Argos. Later, he learnt the art of poetry, and wrote dithyrambs and tragedies, but in the end he threw this up in favour of philosophy, which he studied under Socrates for twenty years. . . Plato made three journeys to Sicily, to the courts of the two despots Dionysius, and was sold as a slave by one of them, being bought by Anniceris the Libyan, who set him free. He spent his life teaching in the Academy. His successors to that school were these, Speusippus, Xenocrates, Polemo, Crantor, Crates . . . His genuine *Dialogues* number fifty-six . .

INSCRIPTIONS

1-9

Diogenes Laertius *Lives of the Philosophers* [Plato]: In the 4th Book of his *Luxury of the Ancients* Aristippus tells us that Plato became attached to a youth named Aster or Star with whom he studied astronomy, and also to the above-mentioned Dion

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Φαίδρου φασί δηλοῦν δὲ τὸν ἔρωτα αὐτοῦ τάδε τὰ ἐπιγράμματα ἃ
καὶ πρὸς αὐτοῦ γενέσθαι εἰς αὐτοῦς

Ἄστέρας εἰσαθρεῖς ἄστῆρ ἐμός· εἴθε γενοίμην
οὐρανός, ὥς πολλοῖς ὄμμασιν εἰς σέ βλέπω ¹

καὶ ἄλλο

Ἄστῆρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἐῶς,
νῦν δὲ θανὼν λάμπεις Ἐσπερος ἐν φθιμένοις.

εἰς δὲ τὸν Δίωνα ᾧδε

Δάκρυα μὲν Ἑκάβῃ τε καὶ Ἰλιάδεσσι γυναιξὶ
Μοῖραι ἐπέκλωσαν δὴ ποτε ² γενομέναις·
σοὶ δέ, Δίων, ῥέξαντι καλῶν ἐπινίκιον ἔργων
δαίμονες εὐρείας ³ ἐλπίδας ἐξέχεαν·
κεῖσαι δ' εὐρυχόρῳ ἐν πατρίδι τίμιος ἄστοις,
ὦ ἐμὸν ἐκμήνας θυμὸν ἔρωτι Δίων.

τοῦτο καὶ ἐπιγεγράφθαι φησὶν ἐν Συρακούσαις ἐπὶ τῇ τάφῳ Ἄλλὰ
καὶ Ἀλεξίδος, φασίν, ἔρασθεις καὶ Φαίδρου τοῦτον ἐπύησε τὸν
τρόπον

Νῦν ὅτε μηδὲν Ἀλεξίς ὅσον μόνον εἶφ' ὅτι καλός,
ὧπται καὶ πάντῃ πᾶς τις ἐπιστρέφεται ⁴
θυμέ, τί μνηύεις κυσὶν ὀστέον; εἴτ' ἀνιήσει ⁵
ὑστερον· οὐχ οὕτω Φαῖδρον ἀπωλέσαμεν;

ἔχειν τε Ἀρχεάνασσαν, εἰς ἣν καὶ αὐτὴν οὕτω ποιῆσαι

¹ Wil ὅς πολλοῖς and βλέπει

² Pal, Suid τότε

³ ἐδραίας ἢ E, see opp

⁴ Anth and one ms of Apul

πᾶσι περιβλέπεται, but cf Theophr Chær 2 2

⁵ so one

ms of Apul others -εις

¹ cf Apul *Apol* 10 (with the next), *A P* 7 669 εἰς Ἀστέρα
τὸν μαθητὴν, *Plan* (Π τοῦ φιλοσόφου), translated by Ausonius
Ep 144 ² cf *A P* 7. 670 ³ or, emending the Gk firm-

set, like (pointed-ended) amphorae in the soil of a wine-cellar,
cf Dem. 55. 24 ἀποκλιθῆναι ⁴ at Plato's first visit to

PLATO

(and as some say, to Phaedrus), the depth of his affection being revealed in the following 'inscriptions' or epigrams which he wrote upon them

Thou gazest at the stars, my star; would I were Heaven, that I might gaze at thee with many eyes¹

And this

Even as you shone once the Star of Morn among the living, so in death you shine now the Star of Eve among the dead²

And on Dion this

The Fates once decreed tears unto Hecuba and the women of Troy at their birth; thy widespread³ hopes, Dion, the Gods did spill upon the ground when thou hadst triumphed in the doing of noble deeds; and so in the spacious city that bare thee best thou honoured by thy fellow-countrymen, O Dion who didst make my heart mad with love of thee.⁴

This, according to Aristippus, was inscribed on Dion's tomb at Syracuse. It is also said that when enamoured of Alexis⁵ and Phaedrus⁶ he wrote in the following way

Now, when I have but whispered⁷ that Alexis is fair, he is the observed of all observers; why, my heart, dost reveal the dogs a bone? Thou 'lt be sorry for it afterwards; was it not thus we lost Phaedrus?⁸

He is said, too, to have had a mistress, Archeanassa, on whom he wrote thus -

Syracuse he was about 40 and D about 20, cf *A P* 7 99, Suid *γενναμένος* (1-2), Apul *Apol* 10⁵ this might be the comic poet born c 394 when Plato was 31⁶ Ph seems to have been a younger contemporary of Socrates rather than of Plato⁷ *lit* said just (*ὅσον*, cf the use with numerals) only nothing⁸ cf Apul *Apol* 10, *A P* 7 100

ELEGY AND IAMBUS

Ἀρχεάνασσαν ἔχω τὴν ἐκ Κολοφῶνος ἐταῖραν,
 ἧς καὶ ἐπὶ ῥυτίδων πικρὸς ἔπεστιν ¹ ἔρως
 ἃ δειλοὶ νεότητος ἀπαντήσαντες ἐκείνης
 πρωτοπλόου, δι' ὅσης ἦλθετε πυρκαϊῆς.²

ἀλλὰ καὶ εἰς Ἀγάθωνα

Τὴν ψυχὴν Ἀγάθωνα φιλῶν ἐπὶ χεῖλεσιν ἔσχον·³
 ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη ⁴

καὶ ἄλλο·

Τῷ μῆλ' ὅπως βάλλω σε· σὺ δ' εἰ μὲν ἐκούσα φιλεῖς με,
 δεξαμένη τῆς σῆς παρθενίης μετάδος·
 εἰ δ' ἄρ' ὃ μὴ γίγνοιτο νοεῖς, τοῦτ' αὐτὸ λαβοῦσα
 σκέψαι τὴν ὥρην ὡς ὀλιγοχρόνιος.

<καὶ ἄλλο >

Μῆλον ἐγὼ· βάλλει με φιλῶν σέ τις· ἀλλ' ἐπί-
 νευσον,
 Ξανθίππη· καὶ γὰρ καὶ σὺ μαραινόμεθα.

φασὶ δὲ καὶ τὸ εἰς τοὺς Ἑρετρίεας τοὺς σαγηνευθέντας αὐτοῦ
 εἶναι

Εὐβοίης γένος ἐσμέν Ἑρετρικόν, ἄγχι δὲ Σούσων
 κείμεθα, φεῦ γαίης ὅσσον ἀφ' ἡμετέρης.⁵

¹ Diog. ἔξετε δριμύς (cf. Theocr. 1. 18), *Anth.* Suid. δ γλυκὺς ἔξετ' read δριμύς ἐφίξει? *E.*, cf. Cuias 2. 11 ² after line 2 *Anth.* cod. P inserts *Ep.* 218 3-4 and then has ἄς νέον ἤβης

ἄνθος ἀποδρέψαντες, ἐρασταί, | πρωτοβόλου διςσὰς (corr. δι' ὅσης) ἦλθετε π., other mss of *Anth.* πρωτοβόλου, *Ath.* -πόρου

³ Diog. εἶχ ⁴ *An. Par.* γὰρ ἡδὺς ἔρως ἢ ἡ δυσέρως (*B.*)

⁵ *A. O.* Suid. Εὐβοέων, Diog. εἶμεν or ἡμεν, *A. O.* αἴης for γαίης

PLATO

My mistress is Archeanassa of Colophon, on whose very wrinkles there is bitter love. O hapless ye that met such beauty on its first voyage; through what a burning did ye pass! ¹

There is this too on Agathon. ²

When I kiss Agathon my soul is on my lips, whither it comes, poor thing, hoping to cross over. ³

And another

I cast the apple at you, and if you truly love me, take it and give me of your maidenhood; but if your thoughts be what I pray they are not, then too take it and consider how short-lived is beauty. ⁴

<And this.>

I am an apple; one that loves you casts me at you. Say yes, Xanthippè; we fade, both you and I. ⁵

It is also said that the lines on the Eretrians who were swept into captivity ⁶ are his.

We are Eretrians of Euboea, but we lie near Susa, alas, how far from home! ⁷

¹ cf Ath 13 589 c, *A P.* 7. 217 ('Ασκληπιάδου), Suid *ῥυτίς* (2)

² as A. was born 20 years before Plato, this poem, like the next but one, seems to have been written, like the *Dialogues*, by Plato personating Socrates cf. Gell 19. 11. 1, Macr. *Sat.* 2. 2 15, *A.P.* 5 77, Cram. *A.P.* 4. 384. 1 ³ i.e. like a

soul across the Styx into Elysium ⁴ cf *A.P.* 5. 78 ⁵ cf *A.P.* 5 79 (*Plan. Φιλοδήμου*) ⁶ by the Persians in 490 B.C.,

cf Hdt 6 101; the burial (if this is Plato's) is metaphorical ⁷ cf *A.P.* 7 259 (*εἰς τοὺς Εὐβοεῖς τοὺς ἐν Σούσοις τελευτήσαντας*), Sch Hermog *Rh. Gr.* 7 l. 193 W, Cram. *A.O.* 4 154 10, Suid. 'Ιππίας, the next poem ascribed to Plato by Diog (= *A.P.* 9 39) cannot be his

ELEGY AND IAMBUS

10

Ibid καὶ ἄλλο

Χρυσὸν ἀνὴρ εὐρὼν ἔλιπεν βρόχον· αὐτὰρ ὁ χρυσὸν
ὄν λίπεν οὐχ εὐρὼν ἦψεν ὃν εὔρε βρόχον

11

Anth. Plan (Pal. 6 1 Πλάτωνος) ἐπὶ κατόπτρῳ ἀνατεθέντι
παρὰ Λαίδος

Ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἥ ποτ' ¹
ἐραστῶν
ἔσμδν ἐνὶ προθύροις Λαῖς ἔχουσα νέων,
τῇ Παφίῃ τὸ κατόπτρον· ἐπεὶ τοίῃ μὲν ὀρᾶσθαι
οὐκ ἐθέλω, οἷη δ' ἦν πάρος οὐ δύναμαι

12

Anth. Pal 7 35 Πλάτωνος ²

Ἄρμενος ³ ἦν ξείνοισιν ἀνὴρ ὅδε καὶ φίλος ἀστοῖς,
Πίνδαρος, εὐφώνων Πιερίδων πρόπολος.

13

Ibid 256 Πλάτωνος εἰς τοὺς Ἑρετριεῖς τοὺς ἐν Ἐκβατάνοις
κειμένους

Οἷδε ποτ' Αἰγαίοιο βαρύβρομον οἶδμα λιπόντες
Ἐκβατάνων πεδίῳ κείμεθ' ἐνὶ μεσάτῳ·
χαῖρε κλυτὴ ποτε πατρίς Ἑρέτρια, χαίρετ' Ἀθῆναι
γείτονες Εὐβοίης, χαῖρε θάλασσα φίλη.

¹ Cob mss τῶν ² so 7 316 here (and *Plan*,) Λεωνίδου
³ so 7 316 here (and *Plan*) ἥπιος

PLATO

10

The Same · And again :

One that found some gold left a halter, and he who did not find the gold he had left put on the halter he had found ¹

11

Planudean and Palatine Anthologies. Plato, inscribed on a mirror dedicated by Laïs

She that laughed so disdainfully at Greece, she that once kept a swarm of young lovers at her door, Laïs offers this mirror to the Paphian ² because she has no wish to see herself as she is, and cannot see herself as she was.³

12

Palatine Anthology Plato

This man was pleasing to strangers and dear to his countrymen—Pindar, the servitor of the melodious Muses.⁴

13

The Same Plato, on the Eretrians who he at Ecbatana ·

To he here amidst the plains of Ecbatana we once left the sounding waves of the Aegean Fare thee well renowned Eretria once our country, fare thee well Euboea's neighbour Athens, fare thee well dear Sea ⁵

¹ cf *A P* 9 44 (Στατυλλίου Φλάκκου) ² this expression for *Aphrodite* makes the ascription doubtful ³ cf *Olymp* in [Plat] *Alc* 1 p 31 (3-4), translated by Ausonius *Ep* 65

⁴ Pindar died c 440, Plato was born 427 cf *Plut An Procr* 33 Πλ τῷ Πινδάρῳ ποιήσας ἐπικήδειον (1) ⁵ cf 9 and *A P*

ELEGY AND IAMBUS

14

Ibid. 265 Πλάτωνος εἰς ἕτερον ναηγόν
 Ναυκλήρου¹ τάφος εἰμί· ὁ δ' ἀντίον ἐστὶ γεωργοῦ·
 ὥς ἀλλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀίδης.

15

Ibid 269 Πλάτωνος εἰς ἕτερον ναηγόν
 Πλωτῆρες σῶζοισθε καὶ εἰν ἀλλὶ καὶ κατὰ γαῖαν·
 ἴστε δὲ ναυγοῦ σῆμα παρερχόμενοι.

16

Anth. Plan (Pal 9 506 Πλάτωνος) εἰς Σαπφά·
 Ἑννέα τὰς Μούσας φασὶν τινες· ὥς ὀλιγώρως·
 ἦνιδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτη

17

Anth. Plan 162²
 Ἄ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα·
 φεῦ φεῦ, ποῦ γυμνὰν εἶδέ με Πραξιτέλης ;³

18

Thom Mag. *Vit Ar.* 160 W καὶ ἐπίγραμμα δὲ τοιοῦτον εἰς
 Ἀριστοφάνους αὐτὸς (ὁ Πλάτων) πεποίηκεν
 Αἱ Χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
 διζόμεναι, ψυχὴν εὖρον Ἀριστοφάνους⁴

¹ *E* mss ναυγοῦ (from 266) ² lemma 162 ἀδελον, 161
 (see *B*) τοῦ αὐτοῦ (Πλάτωνος) cod Iiaite inverts, giving 162
 without title and then 161 τοῦ αὐτοῦ (Πλάτωνος) ³ mss ποῦ
 γυμνὴν κτλ ⁴ διζόμεναι Ol 11 Ol 1 ζηλοῦσαι, Th ζητοῦσαι

PLATO

14

The Same : Plato ; on another lost at sea

I am the tomb of a sailor ;¹ the tomb opposite is a farmer's ; for the same death is beneath the land as beneath the sea

15

The Same : Plato ; on another lost at sea .

May ye be safe, ye seamen, both by sea and land ; yet I would have you know that the tomb ye pass is a shipwrecked man's.

16

Planudean and Palatine Anthologies Plato , on Sappho .

Some say there are nine Muses ; but they should stop to think Look at Sappho of Lesbos ; she makes a tenth.²

17

Planudean Anthology ³

When Cypris saw Cypris at Cnidus, ' Alas ! ' said she , ' where did Praxiteles see me naked ? '

18

Thomas Magister *Life of Aristophanes* . Plato himself wrote the following ' inscription ' on Aristophanes :

The Graces, seeking for themselves a shine that would not fall, found the soul of Aristophanes ⁴

¹ or, keeping the ms.-reading, shipwrecked man ² cf. Auson *Ep* 32 ³ after two on the same subject wrongly ascribed to Plato the lemma gives ' unknown ' ; the ref. is to the famous statue by Praxiteles ⁴ cf. Olymp. *Vit Plat* 1 and 11

ΣΙΜΜΙΟΤ ΘΗΒΑΙΟΤ

ΕΠΙΓΡΑΜΜΑΤΑ

Suid Σιμμίας Θηβαῖος φιλόσοφος, μαθητὴς Σωκράτους
ἔγραψε Περὶ Σοφίας Περὶ Μουσικῆς . καὶ ἄλλα φιλόσοφου

Diog L 2 124 15 Σιμμίας Θηβαῖος καὶ τούτου φέρονται
ἐν ἐνὶ βιβλίῳ Διάλογοι τρεῖς καὶ εἴκοσι Περὶ Ἑπῶν Τί
τὸ καλόν

Plat *Phaedr* 242a ΣΩ Θεῖος γ' εἶπε περὶ τοὺς λόγους, ὦ
Φαῖδρε, καὶ ἀτεχνῶς θαυμάσιος οἶμαι γὰρ ἐγὼ τῶν ἐπὶ τοῦ σοῦ
βίου γεγονότων λόγων μηδένα πλείους ἢ σὲ πεποιημέναι γεγενῆσθαι
ἥτοι αὐτὸν λέγοντα ἢ ἄλλους ἐνὶ γέ τῳ τρόπῳ προσαναγκάζοντα—
Σιμμίαν Θηβαῖον ἐξαιρῶ λόγου τῶν δὲ ἄλλων πάμπλου κρατεῖς—
καὶ νῦν αὖ δοκεῖς αἰτιός μοι γεγενῆσθαι λόγῳ τινὶ ῥηθῆναι

1

Anth Pal 7 21 Σιμμίου Θηβαίου¹ εἰς Σοφοκλέα

Τὸν σὲ² χοροῖς μέλψαντα Σοφοκλέα παιῖδα Σοφίλ-
λου,

τὸν τραγικῆς Μούσης ἀστέρα Κεκρόπιον,
πολλάκις δν³ θυμέλῃσι καὶ ἐν σκηνῇσι τεθηλὼς
βλαιοδὸς Ἀχαρνίτης κισσοῦς ἔρεψε κόμην,
τύμβος ἔχει καὶ γῆς ὀλίγον μέρος· ἀλλ' ὁ περισσοῦς
αἰὼν ἀθανάτοις δέρεται ἐν σελίσιν.

¹ Θηβ added by corrector
mss ἐν

² cf Crit 7 1

³ Emp

SIMMIAS OF THEBES

INSCRIPTIONS

Sudas *Lexicon* Simmias of Thebes —Philosopher, pupil of Socrates He wrote *On Wisdom* *On 'Music'* . . . and other works of philosophy

Diogenes Laertius *Lives of the Philosophers* Simmias.— of Thebes, twenty-three Dialogues of his are extant in one Book, . *On Epic Poetry* . *The Nature of the Beautiful*

Plato *Phaedrus* · SOCRATES You are an extraordinary person with your speeches, Phaedrus, quite wonderful I really think that of all the speeches composed during your lifetime, more owe their existence to you than to anyone else, whether they be of your own making or made, somehow, because you would have it so—I except Simmias of Thebes, but otherwise you are easily first—, and now again it seems you have been the cause of still another

1

Palatine Anthology Simmias of Thebes on Sophocles . ¹

Thee the singer to the dance, Sophocles child of Sophillus, the Tragic Muse's Cecropian ² star, whose locks were so often crowned with the crooked Achaïan ivy that blooms amid the altar and the stage, a tomb holdeth thee now and a little plot of earth, but the over-measure of thy life still sees in thy immortal pages ³

¹ ascription doubtful, given by some editors to Simmias of Rhodes, the second is rather Alexandrian in tone, but both may well fall, in any case, within the scope of this book (cf e.g. the Chaeronea epitaphs) ² Athenian ³ cf Suid Κέκροψ, Ἀχαρνείτης, βλαϊσός, θυμέλη

ELEGY AND IAMBUS

2

Ibid. 22 τοῦ αὐτοῦ εἰς τὸν αὐτὸν Σοφοκλέα·

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἡρέμα, κισσέ,
 ἐρπύζοις χλοερούς ἐκπροχέων πλοκάμους,
 καὶ πέταλον πάντη θάλλοι ῥόδου, ἥ τε φιλορρῶξ
 ἄμπελος ὕγρὰ περίξ κλήματα χευαμένη,
 εἵνεκεν εὐμαθείης¹ πινυτόφρονος, ἣν ὁ μελιχρὸς²
 ἤσκησ' ἐν³ Μουσῶν ἄμμιγα καὶ Χαρίτων.⁴

3

Ant'h Pal. 7 60 Σιμμίου⁵ εἰς Πλάτωνα τὸν φιλόσοφον

Σωφροσύνη προφέρων θνητῶν ἥθει τε δικαίῳ
 ἐνθάδε κεῖται ἀνὴρ⁶ θεῖος Ἀριστοκλῆς·
 εἰ δέ τις ἐκ πάντων σοφίης μέγαν ἔσχεν ἔπαινον,
 οὗτος ἔχει πλεῖστον, καὶ φθόνου οὐ φέρεται.⁷

¹ mss also εὐεπίης ² mss also μελίχρους ³ *E*, cf *Ar Nub* 972 ἐν παιδοτρίβου, *Isae* 5 41 ἐν Πυθίου mss ἤσκησεν
⁴ cf *I G* 5 1. 726 κλαίει γαμέτης ἄμμιγα καὶ γενέτης (*Sitz*)
⁵ mss also τοῦ αὐτοῦ (?) i.e. Julian of Egypt, no name in

SIMMIAS OF THEBES

2

The Same The Same, also on Sophocles

Creep gently, ivy, gently, as thou lavishest thy green tresses o'er the tomb of Sophocles, and all about be the flower of the rose blooming, and the doting mother of grapes with the embrace of her lush tendrils; because of the wise-hearted nimbleness of wit which the delicious singer did train in the school both of the Muses and of the Graces.¹

3

Palatine Anthology Simmias, on Plato the philosopher.

Here lies the divine man Aristocles,² who surpassed the world in temperance and justice; and if any man hath ever had great praise of all men for wisdom, that hath he most of all, and getteth no envy.³

¹ cf Suid ἄμμιγα, πινυτός ² Plato's real name ³ cf
Diog L 3 43

Plan, Diog ⁶ Diog δὴ κείται ⁷ πλείστον Diog
others πούλυν Diog φθόγος οὐχ ἔπεται

ΠΡΑΞΙΤΕΛΟΤΣ

ΕΠΙΓΡΑΜΜΑ

Plin *N^a H* 34. 8 (19) 50 Olympiade cini florueie Praxiteles, Euphranor .

Ibid 69 Praxiteles quoque, qui marmoie felicior, ideo et clarior fuit, fecit tamen et ex aere pulcherrima opera, etc

Paus 5 17 1 [π 'Ηραίου τοῦ ἐν 'Ολυμπίᾳ] χρόνῳ δὲ ὕστερον καὶ ἄλλα ἀνέθεσαν ἐς τὸ 'Ηραῖον, Ἑρμῆν λίθου, Διόνυσον δὲ φέρει νήπιον τέχνη δέ ἐστι Πραξιτελοῦς

Ath 13 591a [π Φρύνης] καὶ Πραξιτέλης δὲ ὁ ἀγαλματοποιὸς ἐρῶν αὐτῆς τὴν Κνιδίαν Ἀφροδίτην ἀπ' αὐτῆς ἐπλάσατο καὶ ἐν τῇ τοῦ Ἑρωτος βάσει τῇ ὑπὸ τὴν σκηνὴν τοῦ θεάτρου ἐπέγραψε

Πραξιτέλης ὃν ἔπασχε διηκρίβωσεν ἔρωτα
ἐξ ἰδίης ἔλκων ἀρχέτυπον κραδίης,

Φρύνη μισθὸν ἐμεῖο διδοὺς ἐμέ· φίλτρα δὲ βάλλω
οὐκέτ' οἰστεύων¹ ἄλλ' ἀτενιζόμενος.

¹ Plan τίκτω οὐκέτι τοξεύων

PRAXITELES

INSCRIPTION

Pliny *Natural History*. In the 103rd Olympiad (368-5 B.C.) flourished Praxiteles, Euphranor

The Same . . . Praxiteles, too, whose work in marble was his most successful and therefore his most famous, produced, however, some extremely fine work in bronze .

Pausanias *Description of Greece* [on the temple of Hera at Olympia]. Later, they dedicated other works in the Heraeum, including a Hermes in marble holding the infant Dionysus, this is the work of Praxiteles ¹

Athenaeus *Doctors at Dinner* When Praxiteles the sculptor was in love with Phrynè he took her for the model of his Cnidian Aphrodite, and upon the base of his statue of Love below the stage in the theatre inscribed these lines .

Taking his own heart for the pattern, Praxiteles portrayed the love he felt, and gave me to Phrynè as the price of myself; and so the love-spell I cast comes no longer of my own bow but of another's gaze ²

¹ discovered there in 1877 and still to be seen at Olympia
² ascription doubtful, but the poem is of his time cf *A. Plan.*
204 (Σίμωνιδου)

ΠΑΡΡΑΣΙΟΥ

ΕΠΙΓΡΑΜΜΑΤΑ

Quint 12 10 4 [de pictoribus]: Post Zeuxis atque Parrhasius non multum aetate distantes circa Peloponnesiaca ambo tempora (nam cum Parrhasio sermo Socratis apud Xenophontem invenitur¹) plurimum arti addiderunt quorum prior secundus examinasse subtilius lineas traditur . . . ille vero ita circumscripsit omnia, ut eum legum latorem vocent, quia deorum atque heroum effigies, quales ab eo sunt traditae, ceteri tanquam ita necesse sit sequuntur

Harpocr Παρράσιος Ἰόβας δὲ ἐν ὁγδόῃ Περὶ Ζωγράφων . . . φησὶν αὐτὸν εἶναι υἱὸν καὶ μαθητὴν Εὐθύνορος, Ἐφέσιον δὲ τὸ γένος.

Plin *N H* 35 60 Nonagesima Olympiade fuere . . Evenor pater Parrhasii et praeceptor maximi pictoris

1-3

Ath 12 543 c Οὕτω δὲ παρὰ τοῖς ἀρχαίοις τὰ τῆς τρυφῆς καὶ τῆς πολυτελείας ἡσκέετο ὥς καὶ Παρράσιον τὸν ζωγράφον πορφύραν ἀμπέχεσθαι, χρυσοῦν στέφανον ἐπὶ τῆς κεφαλῆς ἔχοντα, ὥς ἱστορεῖ Κλέαρχος ἐν τοῖς Βίοις οὗτος γὰρ παρὰ μέλος ὑπὲρ τὴν γραφικὴν τρυφήσας λόγῳ τῆς ἀρετῆς ἀντελαμβάνετο καὶ ἐπέγραφεν τοῖς ὑπ' αὐτοῦ ἐπιτελουμένοις ἔργοις

Ἀβροδίαιτος ἀνὴρ ἀρετὴν τε σέβων τάδ' ἔγραψεν·

καὶ τις ὑπεραλλήσας ἐπὶ τούτῳ παρέγραψεν ῥαβδοδίαιτος ἀνὴρ·
ἐπέγραψεν δ' ἐπὶ πολλῶν ἔργων αὐτοῦ καὶ τάδε

¹ Xen *Mem* 3 10

PARRHASIUS

INSCRIPTIONS

Quintilian *Elements of Oratory* [on painters]. Next come Zeuxis and Parrhasius who are nearly contemporaries, being both of the time of the Peloponnesian War—for a conversation of Socrates with Parrhasius may be found in Xenophon—and did much to advance their art. The former is said . . . , and the latter to have paid particular attention to line, indeed Parrhasius so systematised the art that he is known as the lawgiver, because the representations of Gods and heroes deriving from him are followed by other painters as though of necessity.

Harpocration *Lexicon to the Attic Orators* Parrhasius :—According to Juba in the 8th Book of his treatise *On the Painters* . . he was the son and pupil of Euenor, and by extraction an Ephesian.

Pliny *Natural History* : In the 90th Olympiad (420–17 B.C.) flourished . . . Euenor, father and teacher of the great painter Parrhasius.

1–3

Athenaeus *Doctors at Dinner*. Luxury and extravagance were so much practised among the ancients that even the painter Parrhasius wore a purple cloak and a golden crown, as we may learn from the *Lives* of Clearchus. Though he was given to a luxury entirely out of keeping with his art, he paid lip-service to virtue and inscribed upon his works the line .

The painter of this lived in style and worshipped virtue ;

and somebody, highly indignant, changed it to *lived by stile* [an instrument used in encaustic painting]. Indeed he inscribed many of his works with the following lines .

ELEGY AND IAMBUS

Ἀβροδίαιτος ἀνὴρ ἀρετὴν τε σέβων τάδ' ἔγραψα ¹
 Παρράσιος κλεινῆς πατρίδος ἐξ Ἑφέσου.
 οὐδὲ πατρὸς λαθόμην Εὐήνορος, ὅς ῥα μ' ἔφυσε ²
 γνήσιον, Ἑλλήνων πρῶτα φέροντα τέχνης

ἡύχητε δ' ἀνεμεσήτας ἐν τοῖτοις

Εἰ καὶ ἄπιστα ³ κλύουσιν, λέγω τάδε· φημὶ γὰρ ἤδη
 τέχνης εὐρῆσθαι τέρματα τῇσδε σαφῇ
 χειρὸς ὑφ' ἡμετέρης· ἀνυπέρβλητος δὲ πέπηγεν
 οὔρος. ἀμώμητον δ' οὐδὲν ἔγεντο βροτοῖς.

. . . θεραπευόμενος δὲ ἔλεγεν, ὅτε τὸν ἐν Λίνδῳ Ἡρακλέα ἔγραφεν,
 ὡς ὕναρ αὐτῷ ἐπιφαιόμενος ὁ θεὸς σχημάτιζοι αὐτὸν πρὸς τὴν τῆς
 γρῦφης ἐπιτηδεύτητα ὕθεν καὶ ἐπέγραψεν τῷ πίνακι

οἷος δ' ἐννύχιος ⁴ φαντάζετο πολλάκι φοιτῶν
 Παρρασίῳ δι' ὕπνου, τοῖος ὅδ' ἐστὶν ὁρᾶν.

¹ Jahn mss -ψεν

² Mein mss ὅς (ὅς γ') ἀνέφυσε

³ Schw mss ἐν (ἐπὶ) τοῖτοις (Aristid τοιουτοῦ ἐν) καὶ ἀπιστα

⁴ Cob mss -ον

PARRHASIUS

The painter of this lived in style and worshipped virtue, his name Parrhasius, his birthplace far-famed Ephesus; nor was he forgetful of Euenor who not only begot him in wedlock but made him the first artist in Greece

He also made the following quite unobjectionable boast :

Believe it or not, I tell you this : The limits, I say, of this art have now been discovered plain by my hand, and the bounds are fixed that none may pass
Yet is nothing without blame in the world of men ¹

And when he was painting the Heracles of Lindus he made the very strange claim that the God was appearing to him in his dreams and posing for him, and indeed he wrote upon the picture

And such you may see him as he appeared often to Parrhasius in his sleep at night.²

¹ cf Aristid 2 520 (ζωγράφου τι ἐπίγραμμα), Plin *N H* 35.
71 ² cf Themist *Or.* 2 34

ΖΕΥΞΙΔΟΣ

ΕΠΙΓΡΑΜΜΑΤΑ

Ar. Ach. 989 ΧΟΡΟΣ

ὦ Κύπριδι τῇ καλῇ
καὶ Χάρισι ταῖς φίλαις
ξύντροφε Διαλλαγή,
ὥς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.
πῶς ἂν ἔμε καὶ σέ τις Ἔρως συνάγοι λαβών,
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.

Sch. *ad loc.* Ζευξίς ὁ ζωγράφος ἐν τῷ ναῷ τῆς Ἀφροδίτης ἐν ταῖς Ἀθήναις ἔγραψεν Ἐρωτα ὡραιότατον ἐστεμμένον ῥόδοις.

Quint. 12 10 4 [de pictoribus] . Zeuxis atque Parrhasius [see above] . quorum prior luminum umbrarumque invenisse rationem . traditur. nam Zeuxis plus membris corporis dedit, id amplius atque augustius ratus, ut existimant Homerum secutus, cui validissima quaeque forma etiam in feminis placet

1

Aristid. 2 521 ἄκουε δὴ καὶ ἐτέρου ζωγράφου, ὥς μὲν σὺ φαίης ἔν, ἀλαζονευομένου, ὥς δὲ οἱ ταῦτα δεινοὶ λέγουσιν, οὐ μείζον ἢ προσήκον φρονήσαντος λέγει δὲ τί,

Ἡράκλεια πατρίς, Ζευξίς δ' ὄνομ'· εἰ δέ τις ἀνδρῶν
ἡμετέρης τέχνης πείρατά φησιν ἔχειν,
δείξας νικάτω
. δοκῶ δ' ἡμᾶς οὐχὶ τὰ δεύτερ' ἔχειν.

ZEUXIS

INSCRIPTIONS

Aristophanes *Acharnians* : CHORUS ·

Foster-sister of the Graces
And of Cypris throned above,
Holy Reconciliation,
So much fairer than we knew,
O that somehow as they paint him,
With a wreath of roses, Love,
Love might take our hands and join us,
You to me and me to you !

Scholast *on the passage* : In the temple of Aphrodite at Athens the painter Zeuxis depicted Love as an extremely blooming youth wreathed with roses.

Quintilian *Elements of Oratory* [on painters] : . . . Zeuxis and Parrhasius [see p. 18] . . . of whom the former is said to have discovered the principles of light and shade . . . For Zeuxis gave greater breadth than Parrhasius to the limbs of the body, holding that this produces a fuller and more majestic effect, and imitating, as is believed, Homer, who delights in all strong bodies even in the case of women.

1

Aristides *On the Extemporised Addition* Hear now another painter, in your opinion doubtless a braggart, but, according to those who know, a perfectly sensible man, and what says he ?

Heraclea my birthplace, Zeuxis my name, and if any man say he holds the ends of my art,¹ let him prove it ere he be believed . . .² To my thinking, I hold no second place.

¹ *he* has control of, is master of, such an art as mine cf. Theogn. 140, Mimn. 2. 6 n, Archil. 55 ² two half-lines lost

ELEGY AND IAMBUS

2

Plin. *N H* 35 9 62 [de Zeuxide] Fecit athletam, adeoque sibi in illo placuit ut versum subscriberet celebrem ex eo, 'invisurum aliquem facilius quam imitaturum'

Μωμήσεταιί τις μᾶλλον ἢ μιμήσεται.¹

¹ this original of Pliny's Latin is quoted and ascribed to Apollodorus by Plutarch *Glor Ath* 2, Hesych σκιαγραφίαν, cf Diogen 6. 74

ZEUXIS

2

Pliny *Natural History* [Zeuxis] He painted . . . an athlete, and was so proud of his work that he wrote beneath it the line which has since become famous :

Criticism comes easier than craftsmanship.¹

¹ *more literally* It is easier to find fault than to imitate (i e. it is easier to say a thing's ill done than to do it as well), *or more particularly* This will be found fault with rather than imitated, cf Theogn 369

ΩΣ ΘΟΥΚΥΔΙΔΟΥ

ΕΠΙΓΡΑΜΜΑ

Νιλ. Τηλ. Θουκυδίδης Ἀθηναῖος Ὀλόρου ἦν παῖς, Θράκιον δὲ αὐτῷ τὸ γένος· καὶ γὰρ ὁ πατήρ αὐτῷ Ὀλορος ἐκ Θράκης εἶχε τοῦνομα . γέγονε δὲ Ἀντιφῶντος τοῦ Ῥαμνουσίου μαθητῆς . στρατηγικὸς δὲ ἀνὴρ ὁ Θουκυδίδης γενόμενος καὶ τὰ περὶ Θάσον πιστευθεὶς μέταλλα πλούσιος μὲν ἦν καὶ μέγα ἐδύνατο, ἐν δὲ τῷ Πελοποννησιακῷ πολέμῳ αἰτίαν ἔσχε προδοσίας ἐκ βραδυτητός τε καὶ ὀλιγωρίας . . . γενόμενος δὲ φυγὰς ὁ Θουκυδίδης ἐσχόλαζε τῇ Συγγραφῇ τοῦ Πελοποννησιακοῦ Πολέμου . πληρώσας δὲ τὴν ὀγδόην ἱστορίαν ἀπέθανε νόσφ . τελευτήσας δ', ἐν Ἀθήνησιν ἐτάφη πλησίον τῶν Μελιτίδων πυλῶν

εἰς Εὐριπίδην

Νιλ. Ευριπ. 135W ἐτάφη ἐν Μακεδονίᾳ, κενοτάφιον δ' αὐτοῦ Ἀθήνησιν ἐγένετο καὶ ἐπίγραμμα ἐπέγεγραπτο Θουκυδίδου τοῦ ἱστοριογράφου ποίησαντος ἢ Τιμοθέου τοῦ μελοποιοῦ

Μνήμα μὲν Ἑλλὰς ἅπασ' Εὐριπίδου, ὅστιά δ' ἴσχει
γῇ Μακέδων, ἥπερ δέξατο τέρμα βίου.¹
πατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πλεῖστα δὲ
Μούσαις
τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

¹ for ἥπερ *Antik.* has ἥ (ἡ, ἦ) γὰρ, whence *B* τῇ γὰρ

THUCYDIDES (?)

INSCRIPTION

Life of Thucydides The Athenian Thucydides was a son of Olorus, a Thracian by extraction, his father deriving the name of Olorus from Thrace. . . . He was a pupil of the orator Antiphon of Rhamnus . . . Thucydides was a born soldier, and having the care of the mines of Thasos was rich and powerful, but in the Peloponnesian War he incurred a charge of treason because of his dilatory and neglectful conduct. . . . Becoming an exile, Thucydides occupied himself with his *History of the Peloponnesian War*. . . . After completing the eighth Book he died of disease. . . He was buried at Athens near the Melitean Gates

ON EURIPIDES

Life of Euripides · He was buried in Macedonia, but there was a cenotaph to him at Athens with an inscription written either by the historian Thucydides or by the lyric poet Timotheus

Though his bones lie in Macedon where his life was ended, the whole of Greece is the monument of Euripides; but his birthplace was Athens, the Greece of Greece, and giving much joy by his Muses, he hath the thanks for it from many men.¹

¹ cf. *A P.* 7 45 ('Thucydides the historian'), *Plan* ('Anonymous'), *Ath* 5 187 d ('Thucydides'), but it should be remembered that Timotheus, the other claimant, was a great friend of Euripides

ΑΠΟΛΛΟΔΩΡΟΥ

ΕΠΙΓΡΑΜΜΑ

Plin *N H* 35 9 62 [de Zeuxide] In eum Apollodorus
supra scriptus versus fecit artem ipsi¹ ablatam Zeuxin ferre
secum.

*e.g.*² *Ημετέρεην τέχνην Ζεῦξις ἀπήλθε φέρων.*

¹ sugg *B* : mss *ipsis*

² *E* (*or τήν γὰρ ἐμήν*)

APOLLODORUS

INSCRIPTION

Pliny *Natural History* [on Zeuxis] The above-mentioned Apollodorus composed some lines in which he accused Zeuxis of stealing and going off with his art

e g. Zeuxis hath stolen and gone off with my art.

ΔΙΟΝΤΣΙΟΥ ΤΟΥ ΝΕΩΤΕΡΟΥ

Βίος

Marm. Par 74 (86) ἀφ' οὗ Διονύσιος Σικελιώτης ἐτελεύτησεν, ὁ δὲ υἱὸς Διονύσιος ἐτυράννευσεν . . . ἔτη ΗΙΙΙ, ἄρχοντος Ἀθήνησιν Ναυσικένοιο.

Diod. 15 73 5 τὴν δὲ ἄρχην διαδεξάμενος ὁ υἱὸς Διονύσιος ἐτυράννευσεν ἔτη δώδεκα.

Suid. Διονύσιος· υἱὸς τοῦ Σικελίας τυράννου, καὶ αὐτὸς τύραννος καὶ φιλόσοφος. Ἐπιστολάς, καὶ Περὶ τῶν Ποιημάτων Ἐπιχάρμου.

Plut Aphth Reg 176d [Διονυσίου]· ἐκπεσὼν δὲ τῆς ἀρχῆς πρὸς μὲν τὸν εἰπόντα ‘Τί σε Πλάτων καὶ φιλοσοφία ὠφέλησε;’ ‘Τὸ τηλικαύτην’ ἔφη ‘τύχης μεταβολὴν ῥαδίως ὑπομένειν.’

Cic T D. 3. 12 Dionysius quidem tyrannus, Syracusis expulsus, Corinthi pueros docebat.

Ael VH 12. 60 συνουσία ποτὲ ἐγένετο Διονυσίῳ τῷ δευτέρῳ καὶ Φιλίππῳ τῷ Ἀμύντου. πολλοὶ μὲν οὖν, ὡς τὸ εἶκός, καὶ ἄλλοι λόγοι ἐπέρρευσαν, ἐν δὲ τοῖς καὶ ἐκεῖνο ἤρετο ὁ Φίλιππος τὸν Διονύσιον πῶς τοσαύτην παρὰ τοῦ πατρὸς λαβὼν ἀρχὴν εἶτα οὐ διεσώσατο αὐτήν· ὁ δὲ ἀπεκρίνατο οὐκ ἔξω μέλους ὅτι ‘Τὰ μὲν ἄλλα μοι κατέλιπεν ὁ πατήρ, τὴν δὲ τύχην ἢ ταῦτα ἐκθήσατο καὶ διεφύλαξεν οὐκέτι.’

DIONYSIUS THE YOUNGER

LIFE

Parian Chronicle: From the time when Dionysius the Sicilian died and his son Dionysius reigned in his stead . . . 104 years, in the archonship of Nausigenes at Athens (368 B.C.).

Diodorus of Sicily *Historical Library*: His son Dionysius succeeded him and reigned twelve years.

Suidas *Lexicon*: Dionysius.—Son of the Sicilian despot, himself a despot and a philosopher. His writings are *Letters* and a treatise *On the Poems of Epicharmus*.

Plutarch *Sayings of Kings* [Dionysius]. When he was driven from power he was asked 'What good have Plato and philosophy been to you?' and replied 'They have taught me to bear patiently a reversal of fortune such as this.'

Cicero *Tusculan Disputations* Dionysius the despot when expelled from Syracuse taught school at Corinth.

Aelian *Historical Miscellanies*: Dionysius the Second once spent some time with Philip son of Amyntas, in the course of which, naturally enough, points arose for discussion, among others this. Philip asked his guest how it was that having inherited so great a position he had been unable to keep it. The answer was apt enough: 'My father left me all he had with one exception, and that was the luck with which he had won and kept the rest.'

ELEGY AND IAMBUS

Plut *Dion.* 18 18 χρόνου δὲ προιόντος ὁ Διουύσιος ζηλοτυπῶν καὶ δεδοικῶς τοῦ Δίωνος τὴν παρὰ τοῖς Ἑλλησιν εὐνοίαν ἐπαύσατο τὰς προσόδους ἀποστέλλων καὶ τὴν οὐσίαν ἀπέδωκεν ἰδίοις ἐπιτρόποις. βουλόμενος δὲ καὶ τὴν εἰς τοὺς φιλοσόφους διὰ Πλάτωνα κακοδοξίαν ἀναμάχεσθαι, πολλοὺς συνῆγε τῶν πεπαιδευσθαι δοκούντων, φιλοτιμούμενος δὲ τῷ διαλέγεσθαι περιεῖναι πάντων ἡνάγκαζετο τοῖς Πλάτωνος παρακούσμασι κακῶς χρῆσθαι. καὶ πύλιν ἐκείνου ἐπόθει καὶ κατεγίνωσκεν αὐτὸς αὐτοῦ μὴ προσχρησάμενος παρόντι μηδὲ διακούσας ὅσα καλῶς εἶχεν. οἷα δὲ τύραννος, ἔμπληκτος αἰὲ ταῖς ἐπιθυμίαις καὶ πρὸς πᾶσαν ὀξύρροπος σπουδὴν, εὐθύς ὥρμησεν ἐπὶ τὸν Πλάτωνα καὶ πᾶσαν μηχανὴν αἴρων συνέπεισε τοὺς περὶ Ἀρχύταν Πυθαγορικοὺς τῶν ὁμολογουμένων ἀναδόχους γενομένους καλεῖν Πλάτωνα· δι' ἐκείνου γὰρ αὐτοῖς ἐγγέγονει φιλία καὶ ξενία τὸ πρῶτον· οἱ δ' ἔπεμψαν Ἀρχέδημον παρ' αὐτόν. ἔπεμψε δὲ καὶ Διουύσιος τριήρη¹ καὶ φίλους δεησομένους τοῦ Πλάτωνος, αὐτὸς τε σαφῶς καὶ διαρρήδην ἔγραψεν ὥς οὐδὲν ἂν γένοιτο τῶν μετρίων Δίῳ μὴ πεισθέντος Πλάτωνος ἐλθεῖν εἰς Σικελίαν, πεισθέντος δὲ πάντα πολλὰ δ' ἀφίκοντο πρὸς Δίωνα παρὰ τῆς ἀδελφῆς καὶ γυναικὸς ἐπισκήψεις δεῖσθαι Πλάτωνος ὑπακούσαι Διουυσίῳ καὶ μὴ πρόφασιν παρασχεῖν. οὕτω μὲν δὴ φησιν ὁ Πλάτων ἐλθεῖν τὸ τρίτον εἰς τὸν πορθμὸν τὸν περὶ Σκύλλαν,

‘ὄφρ’ ἔτι τὴν ὁλοὴν ἀναμετρήσειε Χάρυβδιν’

LIFE OF DIONYSIUS THE YOUNGER

Plutarch *Life of Dion*. As time wore on, Dionysius, growing both jealous of Dion and fearful of his popularity in Greece, kept back his revenues and entrusted his wealth to his own stewards. Desiring to repair the ill-name he had with the philosophers because of Plato, he now gathered about him many of the reputed wise and learned, and being ambitious of the first place in dialectic, was constrained to make ill use of his misunderstandings of Plato's teaching. Moreover he began to wish for him once more, and to blame himself for making so poor use of him when he had him, nor paying heed to him as he ought. And like the despot he was, always at the mercy of his own caprices and quick to respond to every impulse, it was suddenly all Plato with him, and after using every means in his power he persuaded Archytas the Pythagorean, who had first brought them together, to be his security for his *bona fides* and summon Plato to his side. Archytas sent off Archedemus to Plato, and Dionysius also dispatched a trireme and some friends of his to beg him to come, and himself wrote in no ambiguous terms to say that it would not go well with Dion if Plato refused to come to Sicily, whereas if he came it would be to his friend's great profit. Many requests too reached Dion from his wife and sister to entreat Plato to comply and to take no excuse. Thus, as Plato says, he came for the third time into the strait of Scylla.

So to retrace the path of dire Charybdis ¹

See also Plat *Epp.* 1-3, 13, Justin 21. 5, Ael. *V.H.* 4. 18, Plut. *Dion* 9 ff, Diog. L. 3. 21, 23, 2. 61, 66 ff, Luc. *Menipp* 13, *Paras* 32 f, Ath. 12. 541.

ELEGY AND IAMBUS

ΕΠΙΓΡΑΜΜΑ

1

Plut *Alex Virt* 2 5 Διολύσιος δὲ Ἀπόλλωνος υἱὸν αὐτὸν
ὠνόμασεν ἐπιγράψας

Δωρίδος ἐκ μητρὸς Φοίβου κοινώμασι βλαστών

ΠΑΙΑΝΩΝ

2

εἰς Ἀπόλλωνα

Plat *Ep* 3, *ad Dionysium* σὺ μὲν γὰρ δὴ καὶ τὸν θεόν, ὥς
ἤγγειλαν οἱ τότε θεωροῦντες, προσεῖπες ἐν Δελφοῖς αὐτῷ τούτῳ
θωπεύσας τῷ ῥήματι (χαῖρε) καὶ γέγραφας, ὥς φασί

Χαῖρε, καὶ ἡδόμενον βίοτον διάσῳζε τυράννου.

3

εἰς Ἀσκληπιὸν

Tim. ap Ath. 6 250c [π Δημοκλέους] . . ἔφησεν τὴν
διαφορὰν γενεσθαι αὐτῷ πρὸς τοὺς συμπρέσβεις, ὅτι μετὰ τὸ
δεῖπνον ἐκείνοι μὲν τῶν Φρυγίχου καὶ Σησιχόρου, ἔτι δὲ Πινδάρου
παιάνων τῶν ναυτῶν τινὰς ἀνελιφύτες ἦδον, αὐτὸς δὲ μετὰ τῶν
βουλομένων τοὺς ὑπὸ τοῦ Διονυσίου πεποιημένους διεπεριζίνετο,
καὶ τούτου σαφῇ τὸν ἔλεγχον παρεξείν ἐπηγγείλατο τοὺς μὲν
γὰρ αὐτοῦ κατηγοροὺς οὐδὲ τὸν ἀριθμὸν τῶν ᾠσμάτων κατέχειν,
αὐτὸς δ' ἔτοιμος εἶναι πάντας ἐφεξῆς ᾄδειν λήξαντος δὲ τῆς
ὀργῆς τοῦ Διονυσίου πάλιν ὁ Δημοκλῆς ἔφη 'Χαρίσαιο δ' ἂν
μοί τι, Διονύσιε, κελεύσας τινὶ τῶν ἐπισταμένων διδάξαι με τὸν
πεποιημένον εἰς τὸν Ἀσκληπιὸν παιᾶνα ἀκούω γάρ σε πεπρωγ-
ματεῦσθαι περὶ τούτου'

DIONYSIUS THE YOUNGER

INSCRIPTION

1

Plutarch *The Fortune of Alexander*. Dionysius named himself a son of Apollo, writing on his tomb

sprung from a Doian mother's converse with Phoebus¹

PAEANS

2 To APOLLO

Plato *Letter to Dionysius*. For when you addressed the God at Delphi, as those who were then enquiring of the oracle reported, you flattered him by using this very word (*Hail*), and, as I am told, you have written

Hail, and preserve in happiness the life of a despot

3 To ASCLEPIUS

Timaeus in Athenaeus *Doctors at Dinner* [on Democles the flatterer of Dionysius]. . He said that the difference between him and his fellow-ambassadors arose because after supper his colleagues got some of the crew to join them in singing some of the Paeans of Phrynichus and Stesichorus and even of Pindar, whereas he, with the aid of any of the guests who chose, went through the Paeans composed by Dionysius himself. And he undertook to prove his statement. While his accusers, he declared, could remember not even the number of those songs, he himself was ready to sing them all from beginning to end. This calmed Dionysius, and Democles went on 'You would do me a favour, Dionysius, if you were to ask one of the professional musicians² to teach me the Paeon you have composed to Asclepius, for this, I understand, is what you have been engaged upon.'

¹ cf. *Ep. Socr.* 35 ἀνδρὸς φοίβου κοινώμασι βλαστήντος
² or someone who knows it

ΜΑΜΕΡΚΟΥ

ΕΠΙΓΡΑΜΜΑ

Plut *Tim* 13 καὶ γὰρ πόλεις εὐθὺς ἐπιπρεσβεύομεναι προσετίθεντο τῷ Τιμολέοντι, καὶ Μάμερκος ὁ Κατάνης τύραννος, πολεμιστῆς ἀνὴρ καὶ χρήμασιν ἐρρωμένος, ἔδωκεν αὐτὸν εἰς συμμαχίαν

Polyaen 5 12 2 Τιμολέων πολιορκῶν Μάμερκον¹ τὸν τύραννον πολλοὺς ἐξαπατήσαντα καὶ παρὰ τοὺς ὄρκους ἀποκτείναντα κατεστρατήγησεν ὁ μὲν τύραννος <ὠμόλογησε Τιμολέοντι παραδῶσειν ἑαυτὸν ἐφ' ᾧ τε>² κριθῆναι παρὰ Συρακουσίοις μὴ κατηγοροῦντος Τιμολέοντος, ὁ δὲ ὥμοσε μὴ κατηγορήσειν ἐπὶ τούτοις ὁ Μάμερκος ἦκεν εἰς τὰς Συρακούσας Τιμολέων προαγαγὼν αὐτὸν εἰς τὴν ἐκκλησίαν 'Κατηγορήσω μὲν οὐδ' αὖτως' ἔφη 'τοῦτο γὰρ συνεθέμην ἀποκτεῖναι δὲ τὴν ταχίστην αὐτὸν κελεύω τοῦ γὰρ πολλοὺς ἐξαπατήσαντα δίκαιον ἂν εἴη καὶ αὐτὸν ἅπαξ ὁμοίως ἐξαπατηθῆναι'

Plut *Nik Timol*. 31 οἱ δὲ πολλοὶ τῶν Συρακουσίων ἐχαλεπαινον ὑπὸ τῶν τυράννων προπηλακίζομενοι καὶ γὰρ ὁ Μάμερκος ἐπὶ τῷ ποίηματι γράφειν καὶ τραγωδίᾳ μέγα φρονῶν ἐκόμπαζε νικήσας τοὺς μισθοφόρους, καὶ τὰς ἀσπίδας ἀναθεῖς τοῖς θεοῖς ἐλεγεῖον ὑβριστικὸν ἐπέγραψε

Τάσδ' ὅστρειογραφεῖς καὶ χρυσελεφαντηλέκτρους
ἀσπίδας ἀσπιδίοις εἵλομεν εὐτελέσι.

¹ Cas. mss Μίλαρκον ² Cas from Plut *Tim*. 34

See also Plut. *Tim*. 30, 34, *Nep Timol* 2, and *Diod. Sic.* 16. 69 (344 B.C.), where Hiller v. Gatt. would keep the MS. form of the name, 'Marcus,' comparing

MAMERCUS

INSCRIPTION

Plutarch *Life of Timoleon* For cities immediately sent envoys to ask if they might join him, and Mamercus, the despot of Catana, a military ruler with plenty of money, made alliance with him

Polyaenus *Stratagems* When Timoleon was besieging the despot Mamercus, who had deceived and put to death a large number of people whom he had sworn to spare, he succeeded in outwitting him. The despot had agreed to surrender to him on condition that he should stand his trial before the Syracusans, Timoleon not to be the accuser, and Timoleon took an oath that he would not. The condition accepted, Mamercus came to Syracuse. Bringing him into the assembly, Timoleon said 'I shall not accuse him, for that I have promised, but I bid you put him immediately to death. It is only just that one who has deceived others so many times should in like manner be deceived once himself.'

Plutarch *Life of Timoleon*. Most of the Syracusans were incensed by the contumely of the tyrants. For even Mamercus, who plumed himself on the poems and tragedies he wrote, when he defeated the mercenaries boasted of it, and when he dedicated their shields to the Gods, inscribed upon them the following insulting couplet.

These purple-painted shields of gold and ivory and electrum we took with little shields that cost us cheap.

I G. 4 1504 which prob. refers to a son of this man called after his father; the two are doubtless forms of the same name

ΑΣΤΥΔΑΜΑΝΤΟΣ

ΕΠΙΓΡΑΜΜΑ

Suid Ἀστυδάμας ὁ πρεσβύτερος υἱὸς Μορσίου τοῦ Φιλοκλέους, τραγικῶν ἀμφοτέρων, Ἀθηναῖος, τραγικός ἔγραψε τραγωδίας σμ', ἐνίκησε ἑ, ἀκροασάμενος δὲ ἦν Ἰσοκράτους, καὶ ἐτράπη ἐπὶ τραγωδίαν

Diod Sic 14 p 420 a Ἀστυδάμας δ' ὁ τραγωδιογράφος τότε πρῶτον ἐδίδασκεν ἔζησε δὲ ἔτη ἐξήκοντα ¹

Marin Par 83 (71) ἀφ' οὗ Ἀστυδάμας Ἀθήνησιν ἐνίκησεν ἔτη ΗΓΙΙΙ, ἀρχοντας Ἀθήνησιν Ἀστείου

Diog L 2. 43 καὶ Ἀστυδάμαντα πρότερον τῶν περὶ Αἰσχύλον ἐτίμησαν (οἱ Ἀθηναῖοι) εἰκόνη χαλκῇ

Phot Lev 502 21 σαυτὴν ἐπαινεῖς ὥσπερ Ἀστυδάμας ποτὲ Ἀστυδάμῃ τῷ Μορσίμου εὐημερήσαντι ἐπὶ τριγυδίας διδασκαλίᾳ Παρθενοπαίου δοθῆναι ὑπ' Ἀθηναίων εἰκόνας ἀνάθεσιν ἐν θεάτρῳ τὸν δὲ εἰς αὐτὸν ἐπίγραμμα ποιῆσαι ἀλαζονικὸν τοῦτο

Εἴθ' ἐγὼ ἐν κείνοις γενόμενῃ ἢ κείνοι ἅμ' ἡμῖν,
οἳ γλώσσης τερπνῆς πρῶτα δοκοῦσι φέρειν,
ὥς ἐπ' ἀληθείας ἐκρίθην ἀφεθεὶς παράμιλλος·
νῦν δὲ χρόνῳ προέχουσ' οἷς φθόνος οὐχ ἔπεται

¹ B sugg ἐνεγκοντα

¹ inscriptions mention the performance of his tragedies in 348, 342, and 341 (*Parthenopaeus*) cf Dittenb 1078, we should therefore prob read his age above as 90, but there has perh

ASTYDAMAS

INSCRIPTION

Suidas *Lexicon* Astydamos the Elder —Son of Morsimus son of Philocles, both writers of tragedy, of Athens, writer of tragedy, wrote 240 plays, was 15 times victorious, he was a disciple of Isocrates, and changed his subject for tragedy.

Diodorus of Sicily *Historical Library* At this time (398 B C) Astydamos the tragedy-writer produced his first play He lived to be sixty (?) years of age

Parian Chronicle: From the time when Astydamos won at Athens 109 years, in the archonship of Asterus at Athens (373 B C) ¹

Diogenes Laertius *Lives of the Philosophers* 2 43 The Athenians honoured Astydamos above poets like Aeschylus by giving him a bronze statue

Photius *Lexicon* You praise yourself like old Astydamos.—Astydamos son of Morsimus, having won the prize with his tragedy *Parthenopaeus*, was accorded by the Athenians the right of dedicating his portrait in the Theatre, and composed on himself the following boastful inscription.

Would I had lived in their day or they in mine, who bear the palm for a happy tongue: then should I have been truly judged if I had come off first; but alas! the competitors beyond cavil were before my day.²

been confusion between A and his son of the same name
² cf Suid *συντην ἐπαινεῖς*, Zenob 5 100

ΦΙΛΙΣΚΟΥ

ΕΠΙΓΡΑΜΜΑ

Suid Φιλίσκος Μιλήσιος, ῥήτωρ, Ἰσοκράτους ἀκουστῆς τοῦ ῥήτορος ἐγένετο δὲ πρότερον αὐλητῆς παραδοξότατος διδὼν καὶ Αὐλοτρύπην Ἰσοκράτης αὐτὸν ἐκάλει γέγραπται δὲ αὐτῷ τάδε Μιλησιακός, Ἀμφικτυονικός, Τέχνη Ῥητορική ἐν βιβλίοις β', Ἰσοκράτους Ἀπόφασις

Ibid. Τίμαιος Ἀνδρομάχου, Ταυρομενείτης Φιλίσκου μαθητῆς τοῦ Μιλησίου . . ἔγραψεν Ἱταλικά καὶ Σικελικά ἐν βιβλίοις η', κτλ

Plut. Vit. X. Orat. Lys 3 ἐποίησε δὲ καὶ ἐς αὐτὸν (Λυσίαν) ἐπίγραμμα Φιλίσκος ὃ Ἰσοκράτους μὲν γνώριμος, ἑταῖρος δὲ Λυσίου, δι' οὗ φανερὸν ὥς προέλαβε τοῖς ἔτεσιν, ὥς καὶ ἐκ τῶν ὑπὸ Πλάτωνος εἰρημένων ἀποδείκνυται ἔχει δὲ οὕτως

<Νῦν>¹ ὦ Καλλιόπης θύγατερ, πολυηγόρε Φρόντι,
δείξεις εἴ τι φρονεῖς καὶ τι περισσὸν ἔχεις·
τὸν γὰρ ἐς ἄλλο σχῆμα μεθαρμοσθέντα καὶ ἄλλοις
ἐν κόσμοισι βίου σῶμα λαχόνθ' ² ἔτερον,
δεῖ σ' ἀρετῆς κήρυκα τεκεῖν τινα Λυσία ὕμνον
ζῶν τε κατὰ φθιμένων καὶ ζόφῳ ³ ἀθάνατον,
ὅς τό τ' ἐμῆς ψυχῆς δείξει ⁴ φιλέταιρον ἅπασιν,
καὶ τὴν τοῦ φθιμένου πᾶσι βροτοῖς ἀρετὴν.

¹ Jac ² Heck · mss λαβ
mss δῶρα καταφθιμένων καὶ σοφῷ

³ Wytt.-Sint -E·
⁴ Brunck mss δείξει

See also Cic. de Orat. 2. 23 94, Dion. Hal. Ep. Amm. 2.

PHILISCUS

INSCRIPTION

Suidas *Lexicon*: Philiscus:—Of Miletus, orator, disciple of the orator Isocrates; he had formerly been a marvellous flute-player, and therefore Isocrates named him *Aulotrypes* or Flute-borer . . His writings are these *The Milesian Oration*, *The Amphictyonic*, *The Art of Rhetoric* in two Books, *An Answer to Isocrates*.¹

The Same. Timaeus —Son of Andromachus, of Tauro-menium . . . pupil of Philiscus of Miletus. . . He wrote a *History of Italy and Sicily* in eight Books, etc.²

Plutarch *Lives of the Ten Orators* [Lysias]: An inscription was written for him by Philiscus the friend of Isocrates and comrade of Lysias, whereby it is proved that he was his senior, as indeed is manifest from what is said by Plato, it is as follows

Now glib Thought, daughter of Callhopè, wilt thou show what wisdom and mastery are thine; for one that hath adopted a new dress and taken another body in other realms of life³—for Lysias must thou bring forth, to proclaim his virtues, a hymn that shall live among the dead and be immortal in the darkness, and shall show to all men the love that is in my heart and the virtues which were his that is gone.

¹ cf Hes Mil s v ² cf Suid Νεάνθης, P wrote a *Life of Lycurgus* (the orator), cf Olymp ad Plat *Gorg* ap Lambec *Comm. Bibl Caes* 7 127 ³ the accus is *pendens*, besides a ref. to Pythagorean eschatology there is prob a play on the double meanings 'dress' and rhetorical 'figure,' 'world' (or something like it, 'of life' is perh necessary to this meaning), and rhetorical 'ornament'

ΑΦΑΡΕΩΣ

ΕΠΙΓΡΑΜΜΑ

Suid Ἀφαρεὺς Ἀθηναῖος, ῥήτωρ, υἱὸς τοῦ σοφιστοῦ Ἰππίου καὶ Πλαθάνης, πρόγονος δὲ Ἰσοκράτους τοῦ ῥήτορος, ἀκμάσας κατὰ τὴν ἐννεηκοστὴν πέμπτην Ὀλυμπιάδα, ὅτε καὶ Πλάτων ὁ φιλόσοφος

Plut *Vit X Orat Isocr.* 839 c ὁ δ' Ἀφαρεὺς συνέγραψε μὲν λόγους, οὐ πολλοὺς δέ, δικαιοκούς τε καὶ συμβουλευτικούς ἐποίησε δὲ καὶ τραγωδίας περὶ ἑπτὰ καὶ τριάκοντα, ὧν ἀντιλέγονται δύο ἀρξάμενος δὲ ἀπὸ Λυσιστράτου διδάσκειν ἄχρι Σωσιγένους ἐν ἔτεσιν εἰκοσιονετὶ διδασκαλίας ἀστικὰς καθήκεν ἕξ, καὶ δις ἐνίκησε διὰ Διονυσίου καθεῖς, καὶ δι' ἑτέρων ἑτέρας δύο Ληναϊκάς

Ibid. 839 b ἔπειτα Πλαθάνην τὴν Ἰππίου τοῦ ῥήτορος γυναῖκα ἡγάγετο, τρεῖς παῖδας ἔχουσιν, ὧν τὸν Ἀφαρέα, ὡς προείρηται, ἐποίησατο, ὃς καὶ εἰκόνα αὐτοῦ χαλκῇν ἀνέθηκε πρὸς τῷ Ὀλυμπίειῳ ἐπὶ κίονος, καὶ ἐπέγραψεν

Ἰσοκράτους Ἀφαρεὺς πατρὸς εἰκόνα τήνδ' ἀνέθηκεν
Ζηνί, θεοὺς τε σέβων καὶ γονέων ἀρετήν

See also Isocr *Ep* 8 1, Dem. 47 31, 52 14, Harp. s.v., Plut *Vit. Orat* 838, Dion Hal *Isocr* 18, *Dein.* 13, *Dem. et Arist* 2, Phot *Bibl* 487 b 23, 488 a 8, *C.I.A.* 2 977 b. 5

APHAREUS

INSCRIPTION

Sudas *Lexicon* Aphareus —Of Athens, orator, son of the sophist Hippias and Plathanè, stepson of the orator Isocrates, he flourished in the 95th Olympiad (400–397 B C) along with Plato the philosopher

Plutarch *Lives of the Ten Orators* [Isocrates] It is true that Aphareus wrote speeches both forensic and deliberative, but these were not many, he also wrote about 37 tragedies, two of which are of doubtful authenticity His first play was produced in the archonship of Lysistatus (369), and in the 27 years down to that of Sosigenes (342) he entered six tetralogies at the City Dionysia and won there twice under the name of Dionysius, and twice at the Lenaea under other names ¹

The Same Isocrates then married Plathanè, the widow of the orator Hippias, a woman with three children, of whom he adopted, as aforesaid, Aphareus, who set up a bronze statue of him upon a pillar near the Olympieum, with the following inscription

This image of his father Isocrates was dedicated to Zeus by Aphareus in honour of the Gods and the virtues of his parents

¹ he prob wrote a life of Isocrates, cf *Vit Isocr* W 258

ΣΠΕΤΣΙΠΠΟΥ

ΕΠΙΓΡΑΜΜΑ

Suid Σπεύσιππος Εὐρυμέδοντος, ἀδελφ. δοῦς Πλάτωνος τοῦ φιλοσόφου . ἀκουστῆς αὐτοῦ τοῦ Πλάτωνος καὶ διάδοχος γενόμενος τῆς Ἀκαδημείας ἐπὶ τῆς ρη' Ὀλυμπιάδος συνέγραψε πλεῖστα καὶ μάλιστα φιλόσοφα αὐστηρὸς τὴν γνώμην καὶ εἰς ἄκρον ὀξύθυμος

Philostr. *Vit. Ap.* 19. 30 K Σπεύσιππον τὸν Ἀθηναῖον οὕτω τι ἐρασιχρήματον γενέσθαι φασίν, ὥς ἐπὶ τὸν Κασάνδρου γάμον ἐς Μακεδονίαν κωμάσαι ποιήματα ψυχρὰ συνθέντα καὶ δημοσίᾳ ταῦθ' ὑπὲρ χρημάτων ἔσαι

Diog L 4. 4 [Σπευσίππου βίος] καταλέλοιπε δὲ πᾶμπλειστα ἔργοις καὶ Διαλόγους πλείοντας, ἐν οἷς καὶ Πλάτωνος Ἐγκώμιον

Ant. Plan 31 Σπευσίππου

Σῶμα μὲν ἐν κόλποις κατέχει τόδε γαῖα Πλάτωνος,
ψυχὴ δ' ἰσόθεος τάξιν ἔχει μακάρων¹

¹ Diog κόλπῳ κρύπτει and δ' ἀθανάτων, adding υἱοῦ Ἀρίστωνος, τὸν τις καὶ τηλόθι ναίων | τιμᾷ ἀνὴρ ἀγαθός, θεῖον ἰδόντα βίον

SPEUSIPPUS

INSCRIPTION

Sudas *Lexicon* Speusippus —Son of Eurymedon, nephew of Plato the philosopher . . . disciple of Plato himself, and his successor in the Academy in the 108th Olympiad (348-5 B C) He wrote a great many works, particularly on philosophy. He was austere in disposition and exceedingly quick-tempered.

Philostratus *Life of Apollonius* : It is said that the Athenian Speusippus was so fond of money that he composed frigid poems to celebrate Casander's marriage and went and sang them publicly in Macedonia for a fee.

Diogenes Laertius *Lives of the Philosophers* [Speusippus] : He left a very large number of *Notes* and several *Dialogues* including . . . a *Eulogy of Plato*.

Planudean Anthology : Speusippus :—

Plato's body lies here in the bosom of Earth, but his godlike soul hath her place among the Blessed.¹

¹ cf. Diog L 3 44, who adds 'the son of Ariston, whom good men honour though they dwell afar, because he discerned the life divine'

ΑΡΙΣΤΟΤΕΛΟΥΣ

ΕΠΗ ΚΑΙ ΕΛΕΓΕΙΑ

Suid 'Αριστοτέλης υἱὸς Νικομάχου καὶ Φαιστιάδος ἐκ Σταγείρων, πόλεως τῆς Θρόκης, φιλόσοφος, μαθητὴς Πλάτωνος ἤρξε δὲ ἐτη γ' τῆς Περιπατητικῆς κληθείσης φιλοσοφίας, διὰ τὸ ἐν περιπάτῳ, ἥτοι κήπῳ, διδάξαι ἀναχωρήσαντα τῆς 'Ακαδημείας, ἐν ᾗ Πλάτων ἐδίδουξεν ἐγχειρήθη δὲ ἐν τῇ ἐνενηκοστῇ ἐννάτῃ 'Ολυμπιάδι, καὶ ἀπεθανεν ἀκόνιτον πιὼν ἐν Χαλκίδι, διότι ἐκαλεῖτο πρὸς εὐθύνας ἐπε δὴ ἔγραψε Παιᾶνα εἰς Ἑρμείαν τὸν εὐνοῦχον οἱ δὲ φασὶ νόσφ' αὐτὸν τελευτῆσαι βιάσαντα ἔτη ο'

1, 2

Diog L 5 21 συνέγραψε δὲ πᾶμπλειστα βιβλία, ἅπερ ἀκόλουθον ἡγησάμην ὑπογράψαι διὰ τὴν περὶ πάντας λόγους τὰνδρὸς ἀρετὴν Ἐπη δὲν ἀρχή

Ἄγνέ θεῶν πρέσβισθ' ἐκατηβόλε . . .

Ἐλεγεία δὲν ἀρχή

Καλλιτέχνου μητρὸς θύγατερ . .

3

Olymp in Plat *Goi.* 41 οὐ μόνον δὲ ἐγκώμιον ποιήσας (ὁ 'Αριστοτέλης) αὐτοῦ (Πλάτωνος) ἐπαινεῖ αὐτόν, ἀλλὰ καὶ ἐν τοῖς Ἐλεγείοις τοῖς Πρὸς Εὐδημον αὐτὸν ἐπαινῶν Πλάτωνα ἐγκωμιάζει γράφων οὕτως

ARISTOTLE

EPIC AND ELEGIAC POEMS

Sudas *Lexicon* · Aristotle —Son of Nicomachus and Phaestias . of Stageira a city of Thrace, philosopher, pupil of Plato . . He was for thirteen years head of the school of philosophy which was known as the Peripatetic because he taught in the walk or garden after he withdrew from the Academy, which was the teaching-place of Plato He was born in the 99th Olympiad (384–1 B C), and died at Chalcis of a draught of aconite which he took because he was impeached for writing a Paean in honour of Hermeias the Eunuch Some writers, however, declare that he died of disease at the age of seventy ¹

1, 2

Diogenes Laertius *Lives of the Philosophers* [Aristotle] He wrote a very great number of works, the names of which, in view of the man's excellence in every kind, I have thought it to the purpose to subjoin *Epic Poems* ² beginning

Holy one, Chiefest of Gods, far-darting . . . ³

Elegiac Poems ² beginning

Daughter of a Mother of fair offspring ⁴

3

Olympiodorus on Plato Not only does Aristotle praise Plato in a *Eulogy*, but in the *Elegiacs to Eudemus* he eulogises Plato in his praise of Eudemus, writing as follows

ELEGY AND IAMBUS

ἐλθὼν δ' ἐς κλεινὸν Κεκροπίης δάπεδον
 εὐσεβέων σεμνὴν φιλίην ¹ ἰδρύσατο ² βωμὸν ³
 ἀνδρὸς ὃν οὐδ' αἰνεῖν τοῖσι κακοῖσι θέμις·
 ὃς μόνος ἢ πρῶτος θνητῶν κατέδειξεν ἐναργῶς
 οἰκείῳ τε βίῳ καὶ μεθόδοισι λόγων, 5
 ὥς ἀγαθός τε καὶ εὐδαίμων ἅμα γίνεται ἀνὴρ·
 οὐ δ' ἄνευ ⁴ ἔστι λαβεῖν οὐδενὶ ταῦτα ποτέ.

4

Diog. L 5. 5 ὑπεξηλθεν εἰς Χαλκίδα, Εὐρυμέδοντος αὐτὸν τοῦ
 ἱεροφάντου δίκην ἀσεβείας γραψαμένου, ἢ Δημοφίλου ὡς φησι
 Φαβωρίνος ἐν Παντοδαπῇ Ἱστορίᾳ, ἐπειδήπερ τὸν Ὑμνον ἐποιήσεν
 εἰς τὸν προειρημένον Ἑρμείαν, ἀλλὰ καὶ Ἐπίγραμμα ἐπὶ τοῦ ἐν
 Δελφοῖς ἀνδριάντος τοιοῦτον

Τόνδε ποτ' οὐχ ὀσίως παραβὰς μακάρων θέμιν
 ἄγνῃν
 ἔκτεινεν Περσῶν τοξοφόρων βασιλεύς,
 οὐ φανερώς λόγχης ⁵ φονίοις ἐν ἀγῶσι κρατήσας
 ἀλλ' ἀνδρὸς πίστει χρησάμενος δολίου.

¹ Immisch: mss εὐσεβέως and gen ² ἰδρύσας sugg B
³ for this line Amm and Scholl Arist γινε βωμὸν (σηκόν)
 Ἀριστοτέλης ἐνιδρύσατο (ἰδρύσατο) τόνδε Πλάτωνος ⁴ E
 mss οὐ νῦν δ' ⁵ Pap φανερᾶς λόγχης (the rest of the line
 is lost): mss -ρῶς λόγχῃ

ARISTOTLE

And coming to the renowned plain of Cecropia he built¹ an altar in honour of the holy Friendship of one whom it were not right for the bad even to praise, one who was the first if not the only man to show forth plainly by his own life and methods of discourse how we may become both good and happy, and without whom no man can ever receive this blessing.²

4

Diogenes Laertius *Lives of the Philosophers* [Aristotle]. He withdrew to Chalcis because he was indicted for impiety by the hierophant Eurymedon—or according to the *Miscellaneous History* of Favorinus, by Demophilus, the accusation being that he had composed the *Hymn*³ to the aforesaid Hermeias, and also the following inscription for his statue at Delphi

This man in impious violation of the sacred law of the Blessed was slain by the king of the bowmen of Persia, who overcame him not in bloody spear-fight openly, but by use of his trust in a treacherous man.⁴

¹ a slight and not improbable emendation makes this 'thou didst build', in either case the subj. is presumably Eudemus (of Cyprus) ² i.e. be both good and happy cf. Ammon. *Vit. Arist.* 399 W ('because he dedicated an altar to Plato' on which he wrote '2-3') and Scholia to Arist. ³ see *L G. iii.* 410 ⁴ cf. Pap. Didym. in Dem. 6 36 *Berl. Klass. Texte* 1 27

ΚΡΑΤΗΤΟΣ

Βίος

Dioḡ L. 6 85 Κράτης Ἀσκώνδου Θηβαῖος· καὶ οὗτος τῶν ἐλλογίμων τοῦ κυνὸς μαθητῶν . . ἤκμαζε δὲ κατὰ τὴν τρίτην καὶ δεκάτην καὶ ἑκατοστὴν Ὀλυμπιάδα.

Ath. 13 591 b αὐτῆς δὲ τῆς Φρύνης οἱ περικτίονες (Θεσπιῶν) ἀνδριάντα ποιήσαντες ἀνέθηκαν ἐν Δελφοῖς χρύσειον ἐπὶ κίονος Πεντελικοῦ· κατεσκεύασε δ' αὐτὸν Πραξιτέλης. ὃν καὶ θεασάμενος Κράτης ὁ κυνικὸς ἔφη τῆς τῶν Ἑλλήνων ἀκρασίας ἀνάθημα.

Plut. *Inim Utl.* 2 ἔνιοι δὲ καὶ πατρίδος στέρησιν καὶ χρημάτων ἀποβολὴν ἐφόδιον σχολῆς ἐποιήσαντο καὶ φιλοσοφίας, ὥς Διογένης καὶ Κράτης

Plut. *Adul ab Amic* 28 λέγεται δὲ καὶ Δημήτριος ὁ Φαληρεὺς ὅτε τῆς πατρίδος ἐξέπεσε καὶ περὶ Θήβας ἀδοξῶν καὶ ταπεινὰ πράττων διῆγεν, οὐχ ἡδέως ἰδεῖν προσιόντα Κράτητα, παρρησίαν κυνικὴν καὶ λόγους τραχεῖς προσδεχόμενος· ἐντυχόντος δὲ πρῶως αὐτῷ τοῦ Κράτητος καὶ διαλεχθέντος περὶ φυγῆς ὥς οὐδὲν ἔχει κακὸν οὐδ' ἄξιον φέρειν βαρέως πραγμάτων σφαλερῶν καὶ ἀβε-

CRATES

LIFE

Diogenes Laertius *Lives of the Philosophers*: Crates.—Son of Ascondas, of Thebes. He too was one of the famous disciples of the Dog (*i.e.* Diogenes) . . . He flourished in the 113th Olympiad (328–5 B.C.)

Athenaeus *Doctors at Dinner*. Of Phrynè herself the Thespians made a gold statue and dedicated it upon a column of Pentelic marble at Delphi; it was the work of Praxiteles. When Crates the Cynic saw it he exclaimed ‘Dedicated by the incontinence of the Greeks.’¹

Plutarch *How to Benefit by our Enemies*: Some have made exile and loss of their goods a means to leisure and the study of philosophy, for instance Diogenes and Crates.²

The Same *How to tell a Flatterer from a Friend*. We are told that when Demetrius of Phalerum was banished his country and was living in obscurity and mean circumstances near Thebes, he was little pleased to see Crates approach, expecting to be treated with the outspokenness and harshness of the Cynics. But when Crates addressed him kindly and spoke of banishment, saying that it had no sting, and a man rid once for all of dangers and uncertainties

¹ cf. Plut. *Pyth. Or.* 14, *Alex. Fort.* 2. 3 ² cf. Luc. *D.M.* 11, 27, Plut. wrote a *Life of Crates*, cf. *Jul. Or.* 6. 200 b, *Apost.* 17 75

ELEGY AND IAMBUS

βαίων ἀπηλλαγμένον, ἅμα δὲ θαρρεῖν ἑαυτῷ καὶ τῇ διαθέσει παρακαλοῦντος, ἡδίων γενόμενος καὶ ἀναθαρρήσας πρὸς τοὺς φίλους εἶπε ‘Φεῦ τῶν πράξεων καὶ ἀσχολιῶν δι’ ἃς ἄνδρα τοιοῦτον οὐκ ἔγνωμεν.’

Apostol 10 5 ‘Κράτης ἀπολύει τὰ Κράτητος ἵνα μὴ τὰ Κράτητος κρατήσῃ τὸν Κράτητα’ οὗτος γὰρ ἐκ Βοιωτίας ἔλκων τὸ γένος, φιλοσοφῆσαι θέλων τὴν Κυνικὴν φιλοσοφίαν λαβὼν τὰ ὑπάρχοντα αὐτοῦ ἔρριψε τῷ δήμῳ, εἰπὼν τὸν παροιμιώδη τοῦτον λόγον.

ΠΑΙΓΝΙΩΝ

[Α'] ΕΛΕΓΕΙΩΝ

1

Jul. Or 6 199c ἵνα δὲ μὴ τις ὑπολάβῃ με ταῦτα ἄλλως λέγειν, ἐκ τῶν Παιγνίων Κράτητος ὀλίγα σοι παραγράψω

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,

Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένῳ·

χόρτον ἐμῇ συνεχῶς¹ δότε γαστέρι, ἥτε μοι αἰεὶ
χωρὶς δουλοσύνης λιτὸν ἔθηκε βίου.²

ὠφέλιμον δὲ φίλοις, μὴ γλυκερὸν τίθετε. 5
χρήματα δ’ οὐκ ἐθέλω συνάγειν κλυτά, κανθάρου
ὄλβου

μύρμηκός τ’ ἄφενος χρήματα μαιόμενος,

¹ Jul also -χῇ
ἢ δὴ λιτὸν κτλ

² Jul also γασ καὶ δότε χωρὶς | δουλ.

CRATES

had no cause to bewail his lot, and at the same time urging him to have confidence in himself and his condition, he took heart of grace and exclaimed to his friends 'Fie on the labours and distractions which prevented me from knowing such a man as this!'

Apostolius *Proverbs*: 'Crates lets go of Crates' goods lest Crates' goods out-Crates Crates';¹ It seems that Crates, a Boeotian by extraction, desiring to adopt the Cynic philosophy, took his possessions and threw them to the people, making the above proverb-like pronouncement²

See also Sext. Emp. *Hypot* 3. 200, Ath. 10 422c, Luc. *Gall.* 20, Plut. *Tranq* 4, Demetr. *Eloc* 170 and C.'s *Life* in Diogenes Laertius.

Toys

[1] ELEGIAC POEMS

1

Julian *Orations*. Lest anyone think me to be speaking without book, I will subjoin a few passages from the *Toys* or Humorous Poems of Crates³

Splendid Children of Memory and Olympian Zeus, give ear, Pierian Muses, unto my prayer. Grant fodder without fail unto my belly, which hath ever made my living of the frugalest sort of slavery. . .⁴ Make me rather profitable than pleasant to my friends. Fine possessions I wish not to gather, as who should crave the wealth of a beetle or the riches

¹ *lut* overcome Crates; but there is a pun in the Gk.

² cf. fr 20 ³ parody of Sol fr. 13: cf. Jul. *Or.* 7. 213a

⁴ one line (prob. only one, cf Sol) lost

ELEGY AND IAMBUS

ἀλλὰ δικαιοσύνης μετέχειν καὶ πλοῦτον ἀγινεῖν ¹
 εὐφορον, εὐκτητον, τίμιον εἰς ἀρετὴν. 9
 τῶν δὲ τυχῶν Ἑρμῆν καὶ Μούσας ἱλάσομ' ἀγνὰς
 οὐ δαπάναις τρυφεραῖς, ἀλλ' ἀρεταῖς ὁσίαις.

2 ὕμνος εἰς Εὐτέλειαν

Ibid 199 a καὶ ὁ Κράτης μέντοι πεποίηκεν ὕμνον εἰς τὴν
 Εὐτέλειαν

Χαῖρε, θεὰ δέσποινα, σοφῶν ἀνδρῶν ἀγάπημα,²
 Εὐτελίη, κλεινῆς ἔγγονε Σωφροσύνης,
 σὴν ἀρετὴν τιμῶσιν, ὅσοι τὰ δίκαι' ἀσκοῦσιν

[B'] ΕΠΩΝ

3

Plut *Orb Lun* 25 ἀλλὰ σύ, τὸν Ἀρίσταρχον ἀγαπῶν αἰεὶ
 καὶ θαυμάζων, οὐκ ἀκούεις Κράτητος ἀναγιγνώσκοντος

Ὤκεανός, ὅσπερ γένεσις πάντεσσι τέτυκται ³
 ἀνδράσιν ἡδὲ θεοῖς, πλείστην ἐπὶ γαίαν ἵησιν.

4

Diog L 2 118 [π Στίλπωνος] πάλιν δὲ ἰδὼν τὸν Κράτητα
 χειμῶνος συγκεκαυμένον, ὦ Κράτης' εἶπε, 'δοκεῖς μοι χρείαν ἔχειν
 ἱματίου καινοῦ' (ὅπερ ἦν νοῦ καὶ ἱματίου) καὶ τὸν ἀχθεσθέντα ⁴
 παρῳδῆσαι εἰς αὐτὸν οὕτω

Καὶ μὴν Στίλπων' εἰσεῖδον χαλέπ' ἄλγε' ἔχοντα
 ἐν Μεγάροις, ὅθι φασὶ Τυφώος ἔμμεναι εὐνάς·

¹ Petav mss ἀγινεῖν

² *Anthol.* ἀνδρῶν ἀγαθῶν ἀγάπη

³ *Il* 14 246 (but Ὤκεανού)

⁴ *Emperius* mss αἰδεσθέντα

¹ Jul. has lines 1-2, *A P.* 10. 104. 1-3, cf. Clem. Al. *Paed.* 3. 53 3, *Apost* 8. 13a

² parody of Homer, Plut. playfully suggests that line 2 was interpolated by C into the

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of an ant, but my prayer is to partake of righteousness and win a prosperity that is borne easily and gotten easily, valuable unto virtue The which if I get, I will propitiate Hermes and the holy Muses not with rich spendings but with pure virtues

2 HYMN TO THRIFT

The Same . Crates moreover composed a *Hymn to Thrift* ¹

Hail, thou Goddess Queen, darling of the wise,
Thrift that art sprung of renowned Temperance;
thy virtues are honoured by all who practise
righteousness.

[11] EPIC POEMS

3

Plutarch *The Face in the Moon*: But you, who think so much of Aristarchus, turn a deaf ear to Crates when he reads .
Ocean, that is the father of them all,
Both men and Gods, pours over much o' th' earth.²

4

Diogenes Laertius *Lives of the Philosophers* [Stilpo]: And again, on seeing Crates pinched with the cold in winter, he remarked ' You seem to me, Crates, to need a *new coat* ' [which also means a *coat and wits*, or as we might put it ' Why not weave the wool you gather? '], annoyed by this, Crates replied with the following parody ³

And Stilpo eke saw I in toilsome woe
At Megara,⁴ where 'tis said Typhoeus sleeps,⁵

text ³ cf Hes Mil. 52 the 1st line substitutes *Stilpo* for the *Tantalus* of *Od* 11 582 (cf Plat *Prot* 315 c), the 2nd at *Megara* for *among the Arimi* in *Il* 5 783, the 3rd *there wrangled he* for *he shall be wounded* in *Il* 8. 537 ⁴ the Gk also means *in the mansion* ⁵ the discomfort of the Titan Typhoeus under Etna was said to cause the eruptions, cf Pind *P.* 1 15

ELEGY AND IAMBUS

ἐνθ' ἔτ' ¹ ἐρίζεσκεν, πολέες ² δ' ἄμφ' αὐτὸν ἑταῖροι·
τὴν δ' ἄρετὴν παρὰ γράμμα διώκοντες κατέτριβον.

5

Ibid 126 φαίνεται δὴ ὁ Μενέδημος σεμνὸς ἱκανῶς γενέσθαι,
ὅθεν αὐτὸν Κράτης παρψδῶν φησι

Φλειάσιόν τ' Ἀσκληπιάδην καὶ ταῦρον Ἐρετρῇ ³

6

Plut *de Vit Aere Al.* 7 Οὐχ ὁρᾷς ὥς πολλὰ μὲν γῇ παρέχει,
πολλὰ δὲ θάλαττα, 'καὶ μὴν Μικύλον εἰσεῖδον' φησὶν ὁ Κράτης
'τῶν' κτλ

Καὶ μὴν Μικύλον εἰσεῖδον . . .
τῶν ἐρίων ξαίνοντα γυναῖκά τε συγξαίνουσαν,
τὸν λιμὸν φεύγοντας ἐν αἰνῇ δηιοτῇτι.

7 Πήρη

Diog L 6 85 [π Κράτητος] τούτου παίγνια φέρεται τάδε
Πήρη τις πόλις ἐστὶ μέσῳ ἐνὶ οἴνοπι τύφῳ
καλὴ καὶ πίειρα, περίρρυπος, ⁴ οὐδὲν ἔχουσα,
εἰς ἣν οὔτε τις εἰσπλεῖ ἀνὴρ μωρὸς παράσιτος,
οὔτε λίχνος πόρνης ⁵ ἐπαγαλλόμενος πυγῇσιν· ⁴
ἀλλὰ θύμον καὶ σκόρδα φέρει καὶ σῦκα καὶ ἄρτους·
ἐξ ἧς ⁶ οὐ πολεμοῦσι πρὸς ἀλλήλους περὶ τούτων,
οὐχ ὅπλα κέκτνται περὶ κέρματος, οὐ περὶ δόξης.

¹ Diels mss ἐνθε τ', ἐνθα τ' ² so II 8 537 mss πολλοὶ
³ B· mss Ἐρέτρην ⁴ Steph· mss -τος ⁵ Diels· Diog.
-νης, Clem -νος ⁶ E mss ὦν

¹ cf. Arist. *Rhet* 3 11; τὸ παρὰ γράμμα is used loosely of any kind of pun ² cf Hes Mil 36 parodying the story of Theseus and the Marathonian Bull, Eretria being M.'s birthplace and Ascl. the friend with whom he attended, after abandoning Plato, the lectures of Stilpo at Megara ³ without need to

CRATES

There wrangled he, with comrades thronged, and ran
A letter-shifting goose-chase after Virtue.¹

5

The Same [Menedemus] He appears to have thought quite enough of himself, and so is thus taken off by Crates.

Asclepiades of Phlius and the Bull Eretrian²

6

Plutarch *Against Borrowing*. Do you not see that there is much to be got both from land and sea? ³ And yet in Crates' words. ⁴

And Micylus saw I ⁵

Carding some wool, his goodwife carding too,
Fleeing from Famine in a death-grip dire.⁶

7 THE WALLET

Diogenes Laertius *Lives of the Philosophers* [Crates]. The following *Toys* or humorous verses of his are well known:

Wallet's a town i' th' wine-dark sea of Folly;
Fair 'tis and fat, all dirt,⁷ and ne'er a groat in 't
Thither ne'er sails the foolish parasite
Nor lickerish catamite with watering mouth,
But thyme it bears and garlic, figs and loaves;
O'er these things ne'er do her possessors quarrel
Nor stand to arms for farthings or for fame⁸

borrow ⁴ Plut. takes *καὶ μὲν* which in Crates means *and moreover* as meaning *and yet* ⁵ half a line left out by Plut;

parody of *Od.* 11. 593 'And Sisyphus saw I in bitter woe':
M is a poor tailor in Callim *Ep.* 26 and in Luc *Gall.* and *Catapl.* ⁶ parody of *Od.* 12. 257 'stretching to me their hands in death-grip dire,' of the companions of Odysseus being devoured by Scylla ⁷ parody of *Od.* 19. 172 'Crete is a country in the wine-dark sea, | Fair 'tis and fat, sea-girt'

⁸ cf. Demetr *Eloc.* 259 (1), Apul. *Apol.* 22 (1), Clem. Al *Paed.* 2. 93. 4

ELEGY AND IAMBUS

8, 9

Clem Al *Stir* 2. 492 καὶ Ἀντισθένης δὲ μανῆναι μᾶλλον ἢ ἡσθῆναι αἰρεῖται, ὅ τε Θηβαῖος Κράτης φησί

τῶν δὲ κρατεῖ¹ ψυχῆς ἡθελί ἀγαλλομένη,²
οὐθ' ὑπὸ χρυσείων δουλούμενοι³ οὐθ' ὑπ' ἐρώτων
τηξιπόθων⁴ οὐδ' αὖ τι συνέμπορόν ἐστι⁵ φίλυβρι.
καὶ τὸ ὅλον ἐπιλέγει

ἡδοιῇ ἀνδραποδώδει ἀδούλωτοι καὶ ἄκαμπτοι⁶
ἀθάνατον⁷ βασιλείαν Ἐλευθερίαν ἀγαπῶσιν⁸

10

Plut *Sanct* 7 ὁ μὲν οὖν Κράτης διὰ τρυφὴν καὶ πολυτέλειαν
οἰόμενος οὐχ ἡκιστα τὰς στάσεις καὶ τὰς τυραννίδας ἐμφύεσθαι ταῖς
πόλεσι μετὰ παιδιᾶς παρήγει

μὴ πρὸ φακῆς λοπάδ' αὔξων
ἐς στάσιν ἄμμε βάλης.

11

Teles ap Stob *Fl.* 5 67 καὶ τί ἔχει δυσχερὲς ἢ ἐπίπονον ἢ
πενία, ἢ οὐ Κράτης καὶ Διογένης πένητες ἦσαν, καὶ ὥς⁹ ῥαδίως
διεξήγαγον αὐτοφοι γενόμενοι καὶ ἐπαῖται καὶ διαίτη εὐτελεῖ καὶ λιτῇ
δυνάμενοι χρήσασθαι ἀπορία καὶ δάνεια περιέστηκεν,

Κόγχον καὶ κύαμον σύναγ' <ἀγγει>,¹⁰ κὰν τὰδε
δράσης
ῥηιδίως στήσεις πενίας κάθ', <ἐταῖρε>,¹¹ τρόπαιον·
(φησιν ὁ Κράτης)

¹ Hart. mss κράτει ² the presence of this pentameter suggests confusion of two citations, and yet the 5 lines hang well together, the subjct of *κρατεῖ* being made clear to the reader of Clem only by line 5, there may have been a line or lines betw 3 and 4 ³ mss -νη ⁴ B τηξινόνων
⁵ Syl.-E: mss οὐδ' ἔτι -ροί εἰσι (-οι orig correction of δουλου-

CRATES

8, 9 [ON FREEDOM]

Clement of Alexandria *Miscellanea*. And Antisthenes prefers madness to pleasure, and the Theban Crates says.

And those she sways in pride that such they be
Serve neither gold nor loves that waste the wits,
Nor have they truck with wanton violence ;

and he sums up thus .

Unbound, unbent by Pleasure's servitude,
Their queen 's immortal Freedom whom they love.¹

10

Plutarch *Precepts of Health* Now Crates, who believed that discord and despotism were chiefly due to luxury and extravagance, gave the following humorous advice :

Embroid us not by making more
Of pot than pottage ²

11

Teles in Stobaeus *Anthology* And what is there distressing or painful about poverty ? Were not Crates and Diogenes poor ? Yet how easily did they live ! They became humble men and beggars, and able to put up with a cheap and simple way of life. Are you oppressed with difficulties and debts ? Then in Crates' words,

Gather but beans and cockles in a pot,
And you shall triumph over Penury

¹ cf. Theodoret *Gr. Aff.* 12. 49

² cf. Ath. 4. 158b

μένη ?) ⁶ so Theod. Clem ἀκναπτοι ⁷ Wil. -των
⁸ mss τ' ἀγ ⁹ mss πῶς ¹⁰ Kalinka . mss συνάγαγε φησὶν
 ὁ Κ καὶ τὰ τοῦτοις πρόσφορα ¹¹ E mss ῥαδίως στήσ τρ
 κατὰ πένιαν

ELEGY AND IAMBUS

12

Diog. L 6. 86 [π Κράτητος] ἔστιν αὐτοῦ καὶ τόδε
 Ταῦτ' ἔχω, ὅσος ἔμαθον καὶ ἐφρόντισσα καὶ μετὰ
 Μουσῶν
 σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τύφος¹
 ἔμαρψεν.

13

Ibid. 90 [π. Κράτητος] ἐν Θήβαις ὑπὸ τοῦ γυμνασιάρχου
 μαστιγωθείς, οἱ δὲ ἐν Κορίνθῳ ὑπὸ Εὐθυκράτους, καὶ ἐλκόμενος τοῦ
 ποδός, ἐπέλεγεν ἀφροντιστῶν
 Ἔλκε ποδὸς τεταγὼν διὰ βηλοῦ θεσπεσίοιο.²

14

Ibid. 92 [π. Κράτητος] συναισθόμενος ὅτι ἀποθνήσκει, ἐπῆδε
 πρὸς αὐτὸν λέγων·

Στείχεις δὴ, κυρτών, εἰς Ἀλδαο δόμους.³
 ἦν γὰρ κυφὸς ὑπὸ χρόνου

14A

Stob Fl 14. 16 [π. κολακείας] Κράτης τοὺς κόλακάς φησι
 συγκατανευσιφάγους

¹ *A. Plan* τύμβος, *Pal* τάφος ² Hom ῥῖψε and ἀπὸ βηλ
³ *E*· mss have incorporated gloss κυφὸς διὰ γῆρας after δόμους,
 and then added φίλε after δὴ, βαίνεις before εἰς, and ὄραν
 (which became ἔρην) after κυφὸς, in an attempt to make it
 metrical

¹ parody of the paraphrase of part of the supposed inscription on the tomb of Sardanapalus: Strabo 14. 672 gives Choerilus' translation (?) of the Assyrian as 'Eat, drink, play;

CRATES

12

Diogenes Laertius *Lives of the Philosophers* [Crates]. There is also this of his.

My lore, my thoughts, and what the Muse hath given
Of pride, are mine; my great wealth 's gone to
smoke.¹

13

The Same [Crates]. When he had been flogged by the gymnasium-master at Thebes—or according to another version by Euthycrates at Corinth—and was being dragged by the heels, he remarked unconcernedly.

Hale by the foot across the heavenly threshold! ²

14

The Same [Crates]: Feeling that death was near, he sang himself the following incantation.

Hunchback, you're on the way to Hades' home.

For time had bowed his back.

14A

Stobaeus *Anthology* [on flattery] Crates calls flatterers *syncataneusiphagous*, that is

eaters by mutual consent ³

for all else is not worth this' (i.e. a snap of the fingers), adding 'moreover the following epic version is current "My food, my triumphs, and what Love hath given | Of joy, are mine, my great wealth all is gone"' (A P 7. 325 for *triumphs* reads *drink*, but see Choer. ap. Str.); cf. Cram. A.O. 4 219, Plut. *de Se Laud* 17, A P 7 326, Sch. Ar. Av 1021, Chrysipp. ap. Ath. 7. 337 a, Phoen. Col. ap. Ath. 530e ² from *Il* 1 591 where Hephaestus says 'hurled (me) by the foot from off the heavenly threshold' ³ i.e. they get their keep in return for their flattery

ELEGY AND IAMBUS

[IAMBON]

15

Diog L. 6. 86 [π Κράτητος] ἔστι καὶ Ἐφημερίς ἡ θρυλουμένη
οὕτως ἔχουσα

Τίθει μαγείρῳ μνᾶς δέκ', ἱατρῷ δραχμῇ,
κόλακι τάλαντα πέντε, συμβούλῳ καπνόν,
πόρνῳ τάλαντον, φιλοσόφῳ τριώβολον.

16

Teles ap Stob Fl 97. 31 οὐκ ἀηδῶς γὰρ Κράτης φησί
Οὐκ οἶσθα, πῆρα δύναμιν ἡλίκην ἔχει
θέρμων τε χοῖνιξ καὶ τὸ μηδεὺς μέλειν.

17

Diog L 6 86 [π Κράτητος] φέρεται δ' αὐτοῦ κακείνα
Ἐρωτα παύει ¹ λιμός, εἰ δὲ μή, χρόνος·
ἐὰν δὲ τούτοις μὴ δύνῃ χρησθαι, βρόχος.²

18

Stob Fl 116 31 [π γήρως] Κράτητος
ὁ γὰρ χρόνος μ' ἔκαμψε, τέκτων μὲν σοφός,
ἅπαντα δ' ἐργαζόμενος ἀσθενέστερα.

¹ Jul λύει ² Anlh ἐὰν δὲ μηδὲ ταῦτα τὴν φλόγα σβέσῃ
| θεραπεία (-πεῖα) σοι τὸ λοιπὸν ἡρτήσθω βρόχος

¹ see fr. 23 n2 ² cf Diog. L 6 86 ³ cf Jul Or 6.
198 d, Suid Κράτης, Paroem 2 p 754, Clem. Al Str 2 121. 2,
62

CRATES

[IAMBI]¹

15

Diogenes Laertius *Lives of the Philosophers* [Crates]: There is also the well-known *Ledger* which runs as follows:

Put down 'Cook—forty pounds; Surgeon—a shilling;
Flatterer—a thousand guineas; Mentor—smoke;
Harlot—two hundred pounds; Wise man—three
pence'

16

Teles in Stobaeus *Anthology* What Crates says savours well

Thou know'st not how great strength there lies in
these—

A wallet, a peck of pease, and never a care.²

17

Diogenes Laertius *Lives of the Philosophers* [Crates]: This also of his is well known.

Love's checked by hunger, failing that, by time;
And if you cannot wait, a running noose.³

18

Stobaeus *Anthology* [old age]. Crates.—

I'm bent by Time, the great artificer
Who being deft yet weakens all he makes.

Theodoret 12 172, *A P.* 9 497 expands line 2 into 'and if this will not quench the flame, your sole resource is to knot a halter' (but there are difficulties in the Gk. text)

ELEGY AND IAMBUS

19

Ibid 115 9 Κράτῃτος ἐξ Ἀντιφάνους ¹

Ὁνειδισάς μοι γῆρας ὡς κακὸν μέγα,
οὐ μὴ τυχόντι θάνατός ἐσθ' ἢ ζημία,
οὐ πάντες ἐπιθυμοῦμεν ἂν δ' ἔλθῃ ποτέ,
ἀνιώμεθ'· οὕτως ἐσμὲν ἀχάριστοι φύσει.

20, 21

Simpl in Epict 64 καὶ πενία δέ, εἴποι ἂν ὁ Ἐπίκτητος, οὐδὲν δεινόν· ἐπεὶ καὶ Κράτῃτι ἂν ἔδοξε τῷ Θεβαίῳ δεινόν, ὃς τῶν ἑαυτοῦ τῇ πόλει παραχωρήσας καὶ εἰπὼν 'Κράτῃς ἀποστερεῖ,' τότε ἔδοξεν ἐλευθεροῦσθαι καὶ στέφανον ὡς ἐπὶ ἐλευθερίᾳ περιεβάλετο, ὅτι τὴν πενίαν ἀντὶ τῆς εὐπορίας ἡλλάξατο

Isid. Pel Err 2. 146 Κράτῃς . . φήσας 'Κράτῃς Κράτῃτα Θεβαῖον ἐλευθεροῖ'

Ap. Flor. 14 (47) . . in forum exiit, rem familiarem abicit velut onus stercoris magis labori quam usui dein coetu facto maximum exclamat: 'Crates Cratetem ² manumittit'

Joan Dam Tannery Rén. des Et Gr. 6 274 Κράτῃς φιλόσοφος . . φιλοσοφῆσας ἔφη 'Κράτῃς ἀπολλύει τὰ Κράτῃτος, ἵνα μὴ κρατήσῃ τοῦ κρατοῦντος τὰ κρείττονα.'

Greg. Naz Carm. Lib. 1 228 Κράτῃς δ' ὁμοίως χρημάτων ὑπερτιθεῖς | αὐτὸν μεθεῖς τε μηλόβοτον τὴν οὐσίαν | ὡς ἂν κακίας ὑπηρέτιν καὶ σωμάτων | ἀρθεῖς ὑπὲρ βωμοῦ μεγάλῳ κηρύγματι | ἀνεῖπεν αὐτὸν ὡς ἐν Ὀλυμπίᾳ μέσῃ | τὸ θαυμάσιον δὴ τοῦτο καὶ βοώμενος | 'ἐλευθεροῖ Κράτῃτα Θεβαῖον Κράτῃς,' | δουλείαν εἰδὼς τὸ κρατεῖσθαι χρημάτων

Suid Κράτῃς οὗτος καταλιπὼν τὴν οὐσίαν μηλόβοτον ἀρθεῖς ἐπὶ τοῦ βωμοῦ εἶπεν· 'Ἐλευθεροῖ Κράτῃτα' κτλ

Κράτῃς Κράτῃτα χρημάτων ἀποστερεῖ,
ἵνα μὴ κρατήσῃ τὸν κρατοῦντα κρείττονα ³

Ἐλευθεροῖ Κράτῃτα Θεβαῖον Κράτῃς.

¹ ἐκ <τοῦ εἰς> Ἀντιφάνην? cf. Plat Lys. 205 d ἄδεις εἰς σαντὸν ἐγκώμιον, E ² Rohde: mss Crates τε ³ τὸν κρατοῦντα E, Diels omits τὰ. Joan D as above

CRATES

19

The Same Crates from Antiphanes :—¹

You taunt me with my age as 't were an ill;
Yet he that gets not Eld is put to death,
And all desire it, but and if it come
We are sorry, such is man's ingratitude²

20, 21

Simplicius on Epictetus And even poverty, Epictetus would say, is nothing terrible, or it would have seemed so to Crates of Thebes, who only considered himself free when he had given up his possessions to his country Then, saying 'Crates robs,' etc he put a wreath as of freedom upon his head because he had exchanged poverty for affluence.

Isidore of Pelusium *Letters* Crates . . saying 'Crates of Thebes sets Crates free'

Apuleius *Florida* . . rushing out into the marketplace, he threw away his possessions like a load of refuse that gave more trouble than it was worth, and cried to the crowd that gathered 'Crates sets Crates free'

John of Damascus Crates the philosopher philosophising said 'Crates sets free the goods of Crates lest they come to be the possessor and he the possessed'

Gregory of Nazianzus *Poems* Crates in like manner setting himself above riches, and turning his goods into a sheepwalk³ as being abettors of vice and makers of slaves, rose above an altar and made loud proclamation as though in the midst of Olympia, to this wondrous effect, 'Crates of Thebes' etc, knowing that the possession of goods is servitude

Sudas *Lexicon* Crates —This man turned his goods into a sheepwalk, and rising upon the altar said 'Crates of Thebes,' etc

Crates robs Crates of his chattels, lest
They come to be possessor, he possess
Crates of Thebes hereby sets Crates free.⁴

¹ or, emending the *Gl* from the poem to Antiphanes
² of Theogn 819 ³ i.e. laying them waste, destroying them ⁴ the passage of Simplicius seems to imply that 21 came near to 20, but it was not necessarily part of the same piece

ELEGY AND IAMBUS

21A

Greg Naz *Ibid* φασὶν τὸν αὐτὸν (ὥς τινες δ' ἄλλον τινὰ | τῶν φιλοσοφούντων ἐξ ἴσου φρονήματος) | πλέοντα τοῦ κλυδωνος ἀγριουμένου, | ἔπειτα φόρτῳ τῆς νεῶς βαρουμένης, | ῥίπτειν προθύμως εἰς βυθὸν τὰ χρήματα, | τοῦτον δ' ἐπειπεῖν ἄξιον μνήμης λόγον

Εὖ γ', ὦ Τύχη μοι τῶν καλῶν διδάσκαλε,
ὥς εἰς τρίβωνα ῥαδίως συστέλλομαι.

22

Jul *Mis* 369 b εἰ δὲ τοσαῦτα μέτρα θέρους ἦν παρ' ὑμῖν τοῦ νομίσματος, τί προσδοκᾷ ἔδει τηνικαῦτα, ἥνικα, φησὶν ὁ Βοιωτίας ποιητής,

Χαλεπὸν γενέσθαι λιμὸν ἐπὶ τῷ δράγματι.¹

ΤΡΑΓΩΙΔΙΩΝ

23

Diog. L. 6 98 φέρεται δὲ τοῦ Κράτητος βιβλίον Ἐπιστολαί, ἐν αἷς ἀριστα φιλοσοφεῖ, τὴν λέξιν ἔστιν ὅτε παραπλήσιος Πλάτωνι γέγραφε καὶ Τραγωδίας ὑψηλότατον ἐχούσας φιλοσοφίας χαρακτηῖρα, οἷόν ἐστι κάκεῖνα·

Οὐχ εἰς πάτρας μοι πύργος, οὐ μίλα στέγη,
πάσης δὲ χέρσου καὶ πόλιν καὶ δόμος
ἔτοιμος ἡμῖν ἐνδιαιτᾶσθαι πάρα

¹ mss τὸν λιμὸν

¹ in the Greek there is prob a play on two meanings of σνστέλλομαι, to cut down or reduce, and to wrap up ² some

CRATES

21A

Gregory of Nazianzus (*continuing*). It is said that the same Crates—or, as some say, another philosopher equally wise—when a storm arose at sea and the ship was in danger of foundering because of her freight, threw his goods (*or money*) overboard with this memorable remark

Thanks to thee, Luck, who 'st taught me what is good,
How easily a smock holds all I am! ¹

22

Julian *Beard-hater* If that quantity of corn was sold at that price in your city in summer, what were you to expect at the season of the year when, in the words of the Boeotian poet,

'Tis hard there should be dearth in harvest-time.

TRAGEDIES ²

23

Diogenes Laertius *Lives of the Philosophers* There is also current a work of Crates entitled *Letters*, containing excellent philosophy and in a style sometimes approaching Plato's. He also wrote *Tragedies*, which display a philosophy of a very high type, compare

Not one tower only hath my home, nor roof;
The house and citadel of all dry land
Is, for the taking, mine to dwell therein.³

of the above iambic fragments may belong under this heading
² Dümmler compares Anon. Trag. 392 Nauck (prob the orig of C.'s lines) and Teles ap Stob. *Fl.* 40. 8 (which suggests that the speaker is Heracles)

ΚΑΣΤΟΡΙΩΝΟΣ

1 εἰς Πᾶνα

Ath 10 454 τὸ δὲ Καστορίωνος τοῦ Σολέως, ὡς ὁ Κλέαρχος φησιν, εἰς τὸν Πᾶνα ποίημα τοιοῦτόν ἐστιν τῶν ποδῶν ἐκάστου¹ ὅλοις ὀνόμασιν περιειλημμένου¹ πάντας ὁμοίως ἡγεμονικοὺς καὶ ἀκολουθητικούς (τὸ ποίημα) ἔχει τοὺς πόδας οἷον

Σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον
ναῖονθ' ἔδραν,² θηρονόμε Πᾶν, χθόν' Ἀρκαδῶν,
κλήσω γραφῇ τῇδ' ἐν σοφῇ³ πάγκλειτ' ἔπη
συνθείς, ἄναξ, δύσγνωστα μὴ σοφῶ⁴ κλύειν,
μωσοπόλε⁵ θήρ, κηρόχυτον ὃς μείλιγμ' ἴεις. .

καὶ τὰ λοιπὰ τὸν αὐτὸν τρόπον τούτων δὲ ἕκαστον τῶν ποδῶν, ὡς ἂν τῇ τάξει θῆς, τὸ αὐτὸ μέτρον ἀποδώσει, οὕτως

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον,
νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον
καὶ ὅτι τῶν ποδῶν ἕκαστός ἐστιν ἑνδεκαγράμματος.⁶

2 εἰς Διόνυσον

Ibid 12 542 e [π. Δημητρίου τοῦ Φαληρέως] ἐν δὲ τῇ πομπῇ τῶν Διονυσίων ἦν ἔπειμψεν ἄρχων γενόμενος, ἦδεν ὁ χορὸς εἰς αὐτὸν ποιήματα †Σείρωνος†⁷ τοῦ Σολέως ἐν οἷς ἡλιόμορφος προσηγορεύετο

ἐξόχως δ' εὐγενέτας ἡλιόμορφος ζαθείοις
ἄρχων σε τιμαῖσι γεραίρει

¹ mss nom ² Cob mss ὁδος (Scal ἔδος) ³ Pors
mss τῇδε σοφῇ ⁴ Mein mss σοφοῖς ⁵ Cob. mss μους
(but see below) ⁶ Schev mss δεκαγρ ⁷ Leopardi
Καστορίωνος

¹ the Gk has 'feet,' but this must be a mistake, a 'meter' contains two feet ² the translation attempts no more than
68

CASTORION

1 To PAN

Athenaeus *Doctors at Dinner* The poem to Pan by Castorion of Soli, according to Clearchus, is of this kind each of its feet beginning and ending without breaking a word, it has all its 'meters',¹ interchangeable (i.e. interchangeable in the same line), thus²

O Thou that hast thy dwelling in Arcadia's snow-storm-beaten land, Thee Pan, thou herdsman of wild beasts, will I praise with an all-famous compound of verse in this cunning style, verse hard, Lord, for the unskilled to understand; O Beast that servest the Muses, and utterest wax-poured³ charms . .

and the rest in the same way Now each of these 'meters',¹ whatever its position in the line, will give the same metre or rhythm, thus

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον

and

νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον

Note too that each of the 'meters' consists of eleven letters⁴

2 To DIONYSUS

The Same [on Demetrius of Phalerum] In the procession of the Dionysia which he celebrated when he was archon (in 309 B.C.) the chorus sang in his honour a poem by Castorion⁵ of Soli, in which he was called Sun-like, thus

and before all others the high-born Sun-like Archon extolleth Thee with holy honours.⁶

an English version of the Gk. words³ i.e. poured from the wax-jointed Pan-pipes⁴ true except for the last line, where therefore we should read the Doric form *μωσοπόλε* for *μουσοπόλε*⁵ the mss. have *Seiron* or omit the name⁶ the metre is melic

ΚΛΕΩΝΟΣ

ΕΛΕΓΕΙΩΝ

Et. Mag. 389 24 εὐβύριον· τὸ εὐοικον . εἴρηται ὅτι κατὰ τὴν βαυρίαν, ἢ κατὰ τοὺς Μεσσαπίους σημαίνει τὴν οἰκίαν, ὡς φησι Κλέων ὁ ἐλεγειοποιός

Τοῦτο μὲν οὖν ῥέξαντες ἀολλέες ἡγερέθοντο
βαυριόθεν βριαροὶ Γοργοφόνου¹ νέποδες

¹ Mein mss -νοι

CLEON¹

ELEGIAC POEMS

Etymologicum Magnum εὐβύριον 'Well-housed' . . . from *βαυρία* which in Messapian means 'house'; compare Cleon the elegiac writer.

This done, they assembled themselves together from their houses, the sturdy young of the Gorgon-slayer.²

¹ cf. Curt. 8 5. 8 for a long story connecting him with Alexander ² perh. means the Persians with a pun on *Perseus*

ΘΕΟΚΡΙΤΟΣ ΤΟΥ ΧΙΟΥ

ΕΠΙΓΡΑΜΜΑ

Suid Θεόκριτος Χίος, ρήτωρ, μαθητὴς Μητροδώρου τοῦ Ἰσοκρατικοῦ ἔγραψε Χρείας ἀντεπολιτευσατο δὲ Θεοπόμπῳ τῷ ἱστορικῷ φέρεται αὐτοῦ Ἱστορία Λιβύης, καὶ Ἐπιστολαὶ Θαυμασiai

Plut Ρυει, Εἰδικ 11 B Ἀντίγονον δὲ τὸν βασιλέα τῶν Μακεδόνων ἐτερόφθαλμον ὄντα τὴν πῆρῳσιν προφέρων (ὁ Θεόκριτος) εἰς οὐ μετρίαν ὀργὴν κατέστησε τὸν γὰρ ἀρχιμάγειρον Εὐτροπίωνα <πέμψας ὁ βασιλεὺς πρὸς αὐτὸν οὕτω>¹ γενημένον ἐν τάξει, παραγενέσθαι πρὸς αὐτὸν ἡξίου καὶ λόγον δοῦναι καὶ λαβεῖν ταῦτα δ' ἀπαγγέλλοντος ἐκείνου πρὸς αὐτὸν καὶ πολλάκις προσιόντος 'Εὖ οἶδα' ἔφησεν 'ὅτι ὡμὸν με θέλεις τῷ Κύκλωπι παραθεῖναι,' ὀνειδίζων τὸν μὲν ὅτι πηρός, τὸν δ' ὅτι μάγειρος ἦν κακείνος 'Τοιγαροῦν' εἰπὼν 'τὴν κεφαλὴν οὐχ ἔξεις ἀλλὰ τῆς ἀθυροστομίας ταύτης καὶ μανίας δώσεις δίκην,' ἀπήγγειλε τὰ εἰρημένα τῷ βασιλεῖ, ὁ δὲ πέμψας ἀνείλε τὸν Θεόκριτον

Ath 12 539 f ἔγραψεν δὲ καὶ ποτε Ἀλέξανδρος ταῖς ἐν Ἰωνίᾳ πόλεσιν καὶ πρώτοις Χίοις, ὅπως αὐτῷ πορφύραν ἀποστείλωσιν ἤθελεν γὰρ τοὺς ἑταίρους ἅπαντας ἀλουργὰς ἐνδύσαι στολὰς ἀναγνῶσθαι δὲ τῆς ἐπιστολῆς Χίοις παρὼν Θεόκριτος ὁ σοφιστὴς νῦν ἐγνωκέναι ἔφη τὸ παρ' Ὀμήρῳ εἰρημένον ²

ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή

Plut Vit Ρυιδ 14 ὡς Θεόκριτος, δυνεῖν παρ' αὐτοῦ ἐν βαλανείῳ στλεγγίδα λιχραμένων, τοῦ μὲν ξένου, τοῦ δὲ γνωρίμου κλέπτου, μετὰ παιδιᾶς ἀμφοτέρους διεκρούσας εἰπὼν 'Σὲ μὲν οὐκ οἶδα, σὲ δ' οἶδα'

Ath 6 230 f Θεόπομπος δ' ὁ Χίος ἐν ταῖς πρὸς Ἀλέξανδρον Συμβούλαις περὶ Θεοκρίτου τοῦ πολίτου τὸν λόγον ποιούμενός φησιν 'Ἐξ ἀργυρωμάτων δὲ καὶ χρυσῶν πίνει καὶ τοῖς σκεύεσιν χρήται

¹ E

² Il 5 83

¹ cf Str. 14. 645, Theop. also was a Chian ² the original
72

THEOCRITUS OF CHIOS

INSCRIPTION

Suidas *Lexicon* Theocritus —Of Chios orator; pupil of Metrodorus of the school of Isocrates He wrote *Maxims* or *Citations*. He was a political opponent of the historian Theopompus¹ His works now current are a *History of Libya* and *Wonderful Letters*

Plutarch *Education* [on Theocritus] Antigonus the one-eyed king of Macedon he greatly provoked by reproaching him with his defect One day, when Theocritus was not yet in his place at table, the king sent his chief cook Eutropion to request him to come to him and explain matters When the cook had come and given his message more than once, Theocritus exclaimed 'I know you're willing to serve me up raw to the Cyclops,' thus reproaching the king with his defect and the cook with his profession 'Very well,' rejoined the cook, 'you'll pay for not keeping your silly mouth shut by losing your head,' and so went back and told the king, who sent and put Theocritus to death

Athenaeus *Doctors at Dinner* Once, too, Alexander wrote to the cities of Ionia, beginning with Chios, to send him purple, his object being to clothe all his suite in purple robes Theocritus the sophist was present when the letter was read to the Chians, and exclaimed that he now understood Homer's line

was ta'en of purple death and forceful fate²

Plutarch *Shamefacedness* . . like Theocritus who, when two men, one a stranger and the other a known thief, asked the loan of his strigil or skin-scraper at the baths, put them off with a jest, exclaiming 'You I don't know and you I do'

Athenaeus *Doctors at Dinner* Theopompus of Chios in his *Counsels to Alexander* says of his fellow-citizen Theocritus 'He drinks out of silver and gold and uses other such vessels for

is 'his eyes were ta'en,' etc , the meaning of *purple* in this passage is still in doubt . cf *A P* 9. 434

ELEGY AND IAMBUS

τοῖς ἐπὶ τῆς τραπέζης ἑτέροις τοιούτοις, ὁ πρότερον οὐχ ὅπως ἐξ ἀργυρωμάτων οὐκ ἔχων πίνειν ἀλλ' οὐδὲ χαλκῶν, ἀλλ' ἐκ κεραμείων καὶ τούτων ἐνίοτε κολοβῶν.¹

Stob. *App Fl Mon* 204 Θεόκριτος ὁ Χίος ἐρωτηθεὶς πῶς ἄριστα καὶ δικαιοτάτα βιώσομεν, 'Ἐὰν ἂ τοῖς ἄλλοις' ἔφη 'ἐπιτιμῶμεν, αὐτοὶ μὴ ποιῶμεν.'

Apost 8 91 k θράσει μὲν οὐδεὶς οὐδέπω, πόνω δὲ καὶ γενναίῳ τητι καὶ ἐπιεικείᾳ ἀρετὴν ἐπεκτήσατο Θεοκρίτου

Pap Didym in Dem 6 34 Berl *Klass texte* 1 27 καὶ φησι Βρ[ύ]ω[ν] ἐν τῷ Περὶ Θεοκρίτου ἐπίγραμ[μ]ά τι Θεόκριτον [τὸν Χίον εἰς αὐτὸν ποιῆ]σαι ¹

Ἑρμίου εὐνούχου τε καὶ Εὐβούλου τόδε δούλου
μνήμα ² κενὸν κενόφρων τεύξεν ³ Ἀριστοτέλης·
ὃς γαστρὸς τιμῶν ἄνομον φύσιν ⁴ εἴλετο ναίειν
ἀντ' Ἀκαδημείας Βορβόρου ἐν προχοαῖς

Plut *Exil.* 10 Ἀριστοτέλην δὲ καὶ λελοιδόρηκε Θεόκριτος ὁ Χίος, ὅτι τὴν παρὰ Φιλίππῳ καὶ Ἀλεξάνδρῳ δίαιταν ἀγαπήσας 'εἴλετο . . προχοαῖς' ἔστι γὰρ ποταμὸς περὶ Πέλλην, ὃν Μακεδόνες Βόρβορον καλοῦσι.

¹ there are gaps in the Pap ² so Euseb: in Pap space favours μνήμα Diog σῆμα ³ so Diog· Eust Ap θῆκεν, Pap lost ⁴ Pap ὃς [γα]στρὸς τιμῶν ἄνομ[ον] . . Plut. Diog. ὃς διὰ τὴν ἀκρατῆ γαστρὸς φύσιν

¹ including excellence of all kinds
stands is very nearly metrical

² the citation as it
³ other cit have 'un-

THEOCRITUS OF CHIOS

the service of the table, though once, far from being able to drink from cups of silver, he could not even afford cups of bronze, but had to be content with earthenware, and that often half-broken'

[Stobaeus] *Munich Anthology*: Theocritus of Chios, when asked how we should live the best and most righteous lives, answered 'If we refrain from doing ourselves what we blame others for doing.'

Apostolius *Proverbs* 'No man ever won virtue¹ by audacity, but rather by nobility of character and reasonableness' Theocritus²

Didymus *On Demosthenes*, from a 2nd-Century Papyrus. According to Bryon in his treatise *On Theocritus*, Theocritus of Chios composed an *Inscription* upon him:

To Hermias the Eunuch, slave of Eubulus, this empty tomb was raised by the empty-minded Aristotle, who respecting the lawless³ nature of his belly chose to dwell at the mouth of the Borborus instead of in the Academy.⁴

Plutarch *Earle*. Aristotle was abused by Theocritus of Chios because he was content with his life at the courts of Philip and Alexander, saying 'chose to dwell' etc. It seems there is a river near Pella called by the Macedonians Borborus or Mud⁵

restrained'⁴ the suggestion is that Arist withdrew to Macedonia because he could not earn a livelihood at Athens⁵ cf. Euseb. *Praep Ev.* 15 793, Apost 6 38 a; Diog L 5 11 (1-2)

MENANΔΡΟΥ

ΕΠΙΓΡΑΜΜΑΤΑ

Marm Par B 18 (14) ἀφ' οὗ Κάσσανδρος εἰς Μακεδονίαν
κατηήλθεν ἔτη ΠΙΙ, ἄρχοντος Ἀθήνησι Δημοκλείδου ἐνίκα
δὲ καὶ Μένανδρος ὁ κωμφοποιὸς Ἀθήνησιν τότε πρῶτον

Ar Byz. ap Sch Hermog Rh Gr 4 101 W ὦ Μένανδρε
καὶ βίε, πότερος ἄρ' ὑμῶν πότερον¹ ἐμιμήσατο,

1

Anth Pal 7 72 Μενάνδρου κωμικοῦ εἰς Επίκουρον καὶ
Θεμιστοκλέα

Χαῖρε Νεοκλείδα δίδυμον γένος, ὦν ὁ μὲν ἡμῖν²
πατρίδα δουλοσύνας ῥύσαθ', ὁ δ' ἀφροσύνας.

2

Aus, Ep 145 ex Menandro

Re fruiere ut natus mortalis; dilige sed rem
Tanquam immortalis, sors est in utroque verenda³

¹ Scal: mss πρότερον ² E (B sugg ἡμῶν) mss ὑμῶν
³ cf Luc. A P 10 26 ὡς τεθνηξόμενος τῶν σῶν ἀγαθῶν ἀπόλαυε, |
ὡς δὲ βιωσόμενος φείδεο τῶν κτεάνων | ἔστι δ' ἀνὴρ σοφὸς οὗτος,
ὃς ἄμφω ταῦτα νοήσας | φειδοῖ καὶ δαπάνῃ μέτρον ἐφηρμόσατο

MENANDER

INSCRIPTIONS

Parian Chronicle. From the time when Cassander returned to Macedonia . . . 52 years, in the archonship of Democleides at Athens (316-3 B C) This was the year when the comic poet Menander won his first victory at Athens

Aristophanes of Byzantium. O Menander and Life, which of you imitated the other ?

1

Palatine Anthology. Menander the comic poet, on Epicurus and Themistocles

Hail twin Neocleids, saviours of our country, the one from servitude, the other from senselessness! ¹

2

Ausonius Epigrams From Menander

Enjoy your goods as mortal, see to them as though immortal, in both there is fate to be feared.²

¹ both had fathers called Neocles ² the lost original was prob before Lucian (?) when he wrote 'Enjoy thy goods as about to die, but spare them as though about to live, wise is he who measures thrift and unthrift with understanding of both these things'; perh M wrote 'in both there's due measure (*καίρως*) to be observed'

ΠΑΝΑΡΚΟΥΣ

ΓΡΙΦΟΣ

Ath 10. 452 c καὶ τὸ Πανάρκους δ' ἐστὶ τοιοῦτον, ὡς φησι Κλέαρχος ἐν τῷ Περὶ Γρίφων, ὅτι βάλοι ξύλῳ τε καὶ οὐ ξύλῳ κτλ

Plat. Rep. 5 479 c τοῖς ἐν ταῖς ἐστιάσεσιν, ἔφη, ἐπαμφοτερίζουσιν ὅκειν, καὶ τῷ τῶν παίδων αἰνίγματι τῷ περὶ τοῦ ἐννούχου, τῆς βολῆς πέρι τῆς νυκτερίδος, ᾧ καὶ ἐφ' οὗ αὐτὸν αὐτὴν αἰνίττονται βαλεῖν

Sch. *ad loc* Κλεάρχου γρίφος

Αἰνός τις ἐστίν, ὡς ἀνὴρ τε κοῦκ ἀνὴρ
ὄρνιθα κοῦκ ὄρνιθ' ἰδὼν τε κοῦκ ἰδὼν
ἐπὶ ξύλου τε κοῦ ξύλου καθημένῃν,
λίθῳ τε κοῦ λίθῳ βάλοι τε κοῦ βάλοι.

νυκτερίδα ὁ ἐννοῦχος νάρθηκος κισήρει

¹ the word translated 'strike' can mean both 'to aim at' and 'to hit', cf Sch Arist 4. 14, Eust 713. 10, Suid. αἶνος, Trypho Rh Gr 8. 736 W, Choerob Rh Gr. Spengel 3. 253, Phot νυκτερίδος αἶνος

PANARCES

RIDDLE

Athenaeus *Doctors at Dinner* [on riddles]. And there is the following one by Panarces, according to Clearchus in his treatise *On Riddles*, that etc

Plato *Republic* It is like the *equivokes* at a dinner-party, or the children's riddle about the eunuch who struck at the bat and what it was perched on and what the missile was.

Scholast *on the passage* . A riddle (recorded) by Clearchus

'Tis fabled that a man and not a man
Saw and saw not a bird and not a bird
Upon a tree and no tree, and struck at it
And struck not with a stone and not a stone.

. that is, a eunuch, a bat, a fennel, and a bit of pumice.¹

For mentions of other Elegiac poems or poets of the Athenian Age see Paus 5. 25 4 (HIPPIAS), Diog. L 2 104 (THEODORUS, cf. Ath. 3. 122 b, 14. 618 e²), Aeschin. *in Tim* 136 (AESCHINES)

END OF PART I

PART II

THE IAMBIC POETS

(EXCEPTING THE CHOLIAMBIC WRITERS)

FROM

ARCHILOCHUS TO SCYTHINUS

ΑΡΧΙΛΟΧΟΥ

βίος

Pind P. 2 99

εἶδον γὰρ ἕκας ἔων τὰ πόλλ' ἐν ἀμαχανία
ψογερόν 'Αρχίλοχον βαρυλόγοις ἔχθεσιν
παινόμενον.

Hdt 1 12 Γύγης, τοῦ καὶ 'Αρχίλοχος ὁ
Πάριος κατὰ τὸν αὐτὸν χρόνον γενόμενος ἐν ἱάμβῳ
τριμέτρῳ ἐπεμνήσθη.

Mairi Par. 33 ἀφ' οὗ ['Αρχίλοχ]ο[ς ὁ λαμβο-
ποιὸς ἐφάνη] ἔτη ΗΗΗΗΔΓ'ΙΙΙ ἄρχοντος 'Αθή-
νησι Λυσιά[δου].¹

Clem Al St i 21 141S [π. 'Ομήρου] 'Αρίσταρ-
χος δὲ ἐν τοῖς 'Αρχιλοχείοις 'Υπομνήμασι κατὰ
τὴν 'Ιωνικὴν ἀποικίαν φησὶ φέρεσθαι αὐτόν.

Paus 10 28 3 [π. γραφὰς τὰς τῆς ἐν Δελφοῖς
λέσχης]. οἱ δὲ ἐπιβεβηκότες τῆς νεὸς οὐκ
ἐπιφανεῖς ἐς ἅπαν εἰσὶν οἷς προσήκουσι. Τέλλης
μὲν ἡλικίαν ἐφήβου γεγονὼς φαίνεται, Κλεόβοια
δὲ ἔτι παρθένος, ἔχει δὲ ἐν τοῖς γόνασι κιβωτόν,
ὁποίας ποιεῖσθαι νομίζουσι Δήμητρι· ἐς μὲν δὴ
τὸν Τέλλιν τοσοῦτον ἤκουσα, ὥς ὁ ποιητὴς
'Αρχίλοχος ἀπόγονος εἴη τρίτος Τέλλιδος· Κλεό-
βοιαν δὲ ἐς Θάσον τὰ ὄργια τῆς Δήμητρος
ἐνεγκεῖν πρῶτην ἐκ Πάρου φασίν.

¹ suppl. Huller v. Gartringen

ARCHILOCHUS

LIFE

Pindar *Pythians* : Far though I be, I have seen the chiding Archilochus in manifold want, with nought to fatten him but heavy-worded hatreds.

Herodotus *Histories* : . . . Gyges, who is mentioned in an iambic trimeter by his contemporary Archilochus of Paros (fr. 25) ¹

Parian Chronicle : From the [coming into fame of Archil]o[chus the iambic poet] 418 years, in the archonship of Lysiades at Athens ²

Clement of Alexandria *Miscellanies* : But Aristarchus in his *Notes on Archilochus* makes Homer contemporary with the colonisation of Ionia.

Pausanias *Description of Greece* [on the frescoes of Polygnotus in the Delphian Colonnade] : It is not quite clear with what the passengers (in Charon's boat) are concerned ³ Tellis ⁴ appears to be about eighteen years of age, Cleoboea still a girl, and is holding in her lap a casket of the shape of those made for Demeter. With regard to Tellis I was told this much, that the poet Archilochus was descended from him in the second generation; and it was Cleoboea, they say, who introduced the worship of Demeter into Thasos from Paros

¹ cf Phot *Bibl* 319. b 27 ² 681 B C (Cyril c. *Jul.* 1
12 gives Ol 23, i.e. 678-5) ³ i.e. what they have to do
with the picture of Odysseus in Hades ⁴ prob. a short
form of Telesicles (see below)

ELEGY AND IAMBUS

Steph. Byz. Θάσος· . . ὅτι δὲ καὶ ἀερία ἡ
Θάσος δῆλον ἐκ τοῦ χρησμοῦ τοῦ δοθέντος πατρὶ
τοῦ Ἀρχιλόχου·

Ἄγγειλον Παρίοις, Τελεσίκλειε,¹ ὥς σε κελεύω
νῆσῳ ἐν ἡερίῃ κτίζειν εὐδείελον ἄστυ.

Ath. 4 164 e ὡς ὁ Κρατῖνος ἐν Τοῖς Ἀρχιλόχοις
ἔφη.

Clem. Al. *Str.* 133 S Ἰαμβον ἐπενόησεν Ἀρχί-
λοχος ὁ Πάριος.

Ibid 144 S.

Callim fr 233 p 466 Schneider
τοῦ μεθυπλήγος
φροίμιον Ἀρχιλόχου.²

Diogen 2 95 Ἀρχίλοχον πατεῖς· ἐπὶ τῶν
λοιδορούντων τοιοῦτος γὰρ ὁ Ἀρχίλοχος.³

Hor. *Epod* 6 13

Cave, cave, namque in malos asperimus
parata tollo cornua,
qualis Lycambae spietus infido gener
aut acer hostis Bupalō.

Sch. *ad loc* . Archilochum significat, qui Lycamben
probiosis versibus usque eo insectatus est, ut ille
mortem sibi conscisceret hoc autem eo fecit, quod
ille filiam suam in matrimonium promissam mox
denegasset.

LIFE OF ARCHILOCHUS

Stephanus of Byzantium *Lexicon*: Thasos: .
The great height of Thasos appears from the oracle given to the father of Archilochus:

Tell unto the Parians, O son of Telesicles, that I
bid thee found a far-seen city in a lofty isle

Athenaeus *Doctors at Dinner*: As Cratinus says in
his *Archilochuses* ¹

Clement of Alexandria *Miscellanies*. The iambus
is the invention of Archilochus of Paros.

The Same (see on Callinus, vol 1. p 44).

Callimachus.

. the hymn of the wine-stricken Archilochus.

Diogen *Proverbs*: You are thumbing ² Archilochus—a proverb applied to those who revile others, Archilochus being one of these

Horace *Epodes* Beware, beware! I'm a tough fellow with horns ready for the wicked, like him to whom the false Lycambes would not give his daughter, or him that was so fierce a foe to Bupalus

Scholast *on the passage* He means Archilochus, who attacked Lycambes so bitterly with abusive verses that he committed suicide Archilochus attacked him because he denied him his daughter's hand after promising it

¹ cf Plut *Cim* 10 3, Ath 14 644 b (Alexis' comedy *Archilochus*) ² or treading on

¹ sic ² Ruhnke: mss 'Αντιλόχου ³ cf Apost 4 2, where mss 'Αρχιλόχου πατρί's (πατρός, πατεῖς) with the same explanation, and Eust 1684 45 ('Α πεπάτηκας)

ELEGY AND IAMBUS

Id. *Ep.* 1. 19. 23

Parios ego primus iambos
ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
ac ne me folius ideo brevioribus ornes,
quod timui mutare modos et carminis artem,
temperat Archilochi Musam pede mascula Sappho,
temperat Alcaeus, sed rebus et ordine dispar,
nec socerum quaerit quem versibus oblinat atris,
nec sponsae laqueum famoso carmine nectit.

Id. *A.P.* 79

Archilochum proprio rabies armavit iambo.

Ovid. *Ib.* 53

postmodo, si perges, in te mihi liber iambus
tincta Lycambeo sanguine tela dabit.

Eust. in *Od.* 1684. 45 ἰστέον δὲ ὅτι πολλῶν
προσώπων ἀψαμένων βρόχους ἐπὶ λύπαις ἔπαθον
οὕτω κατὰ τὴν παλαιὰν ἱστορίαν καὶ αἱ Λυ-
καμβίδες,¹ ἐπὶ τοῖς Ἀρχιλόχου ποιήμασι μὴ
φέρουσαι τὴν ἐπιφορὰν τῶν ἐκείνου σκωμμάτων.

Val. Max. 6. 3. Ext. 1 Lacedaemoni libros
Archilochi e civitate sua exportare iusserunt, quod
eorum parum verecundam ac pudicam lectionem
arbitrabantur; noluerunt enim ea liberorum suorum
animos imbui, ne plus moribus noceret quam ingenuus
prodesset.

Plut. *Mus.* 28 ἔτι δέ, καθάπερ Πίνδαρός φησι,
καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὐρετὴς ἦν·

¹ mss οἱ -βίδαι and φέροντες

LIFE OF ARCHILOCHUS

The Same *Epistles* : I it was that first gave Latium the Parian Iambic, copying Archilochus in metre and spirit, but not in matter nor the words that assailed Lycambes And should you be disposed to skimp my crown because I have feared to change the rule and rhythm of his song, remember, pray, that virile Sappho shapes her Muse by his measure, and Alcaeus too, yet his themes are different and the order of his lines; he seeks no father-in-law to bespatter with black verse nor knots a halter of defaming song for his bride-to-be.¹

The Same *Art of Poetry* : Wrath armed Archilochus with her own Iambic.

Ovid *Ibis* : Some day, if you stay not your hand, my outspoken iambic will furnish me against you with arrows dipt in Lycambean blood.

Eustathius *On the Odyssey* : It should be noted that literature has many cases of self-hanging for grief, and this was the death, according to the old story, of the daughters² of Lycambes, who could not withstand the onslaught of the satire of Archilochus.

Valerius Maximus *Memorable Deeds and Sayings* : The Spartans ordered that the books of Archilochus should be removed from their state because they considered them indecent, and would not have their children indoctrinated with writings which might do more harm to their morals than good to their wits

Plutarch *Music* : Moreover, if we may believe Pindar, Terpander was the originator of drinking-songs. But it must be remembered that further

¹ cf Hor *Sat.* 2. 3. 12, Jul. *Mis.* 337 a, Euseb. *Praep. Ev.* 5 228 ff ² mss 'sons'

ELEGY AND IAMBUS

ἀλλὰ μὲν καὶ Ἀρχίλοχος τὴν τῶν τριμέτρων
 ῥυθμοποιῶν προσεξεύρε καὶ τὴν εἰς τοὺς οὐχ
 ὁμογενεῖς ῥυθμοὺς ἔντασιν καὶ τὴν παρακατα-
 λογὴν καὶ τὴν περὶ ταῦτα κρούσιν· πρῶτῳ δ'
 αὐτῷ τὰ τ' ἐπὶ δὲ καὶ τὰ τετράμετρα καὶ τὸ
 κρητικὸν καὶ τὸ προσοδιακὸν ἀποδέδοται καὶ ἡ
 τοῦ ἡρώου αὖξησης, ὑπ' ἐνίων δὲ καὶ τὸ ἐλεγείον,
 πρὸς δὲ τούτοις ἡ τε τοῦ ἱαμβείου πρὸς τὸν
 ἐπιβατὸν παιῶνα ἔντασις καὶ ἡ τοῦ ἡύξημένου
 ἡρώου εἰς τε τὸ προσοδιακὸν καὶ τὸ κρητικόν·
 ἔτι δὲ τῶν ἱαμβείων τὸ τὰ μὲν λέγεσθαι παρὰ
 τὴν κρούσιν τὰ δ' ἄδεσθαι, Ἀρχίλοχόν φασι
 καταδείξαι, εἰθ' οὕτω χρήσασθαι τοὺς τραγικοὺς
 ποιητάς, Κρέξον δὲ λαβόντα εἰς διθυράμβων
 χρήσιν ἀγαγεῖν. οἴονται δὲ καὶ τὴν κρούσιν τὴν
 ὑπὸ τὴν ᾠδὴν τοῦτον πρῶτον εὑρεῖν, τοὺς δ'
 ἀρχαίους πάντας πρόσχορδα κρούειν.

Ath. 14 620 c

Ibid Κλέαρχος δ' ἐν τῷ προτέρῳ Περὶ Γρίφων
 'τὰ Ἀρχιλόχου' φησὶν 'Σιμωνίδης ὁ Ζακύνθιος
 ἐν τοῖς θεάτροις ἐπὶ δίσκου καθήμενος ἐρραψώδει.'

Mar. Vict. Gr Lat 6 1 p 85 K quod si uno
 pede brevius quam nunc est fuerit, erit ithyphalli-
 cum metrum, inventum ab Archilochō, e tribus
 trochaëis coniunctis, ut *Bacche plaude Bacche*, quod
 in honorem eiusdem dei poetae compositum pio-
 tulerunt

Ibid p 81 [de iambico] dimetrus quoque quod
 Archilochius vocatur *beatus ille qui procul*

¹ cf. Ath 14. 636 b

² cf Ael V H 12 50

LIFE OF ARCHILOCHUS

innovations were made by Archilochus, the trimeter, the combination of unlike measures, the recitative or rhythmical recitation of poetry to music,¹ and the style of music to which recitative was set. To him also are ascribed the epode, the tetrameter, the cretic, the prosodiac, and the lengthening of the 'heroic' or dactylic hexameter; and some authorities would add the elegiac, and not only that, but the combination of the epibatic paeon with the iambic, and that of the lengthened 'heroic' with the prosodiac and the cretic. He is also credited with the device of reciting some of a number of iambic lines to music and singing the others, a device afterwards employed by the tragic poets and introduced by Cræxus into the dithyramb. He is also thought to have been the first to set the music of the accompanying instrument an octave higher than the voice, instead of in the same register with it as had been the custom before his day²

Athenæus *Doctors at Dinner* (see on Mimnermus, vol 1 p 86)

The Same Compare Clearchus in the first of his two Books *On Riddles*. 'It was the habit of Simonides of Zacynthus to recite the poems of Archilochus seated in a chair at the theatre.'

Marius Victorinus *Art of Grammar* A foot less and it will be the ithyphallic, which was invented by Archilochus and consists of three trochees, e g. *Bacche plaude Bacche*, a rhythm composed, they say, by the poet in honour of the God herein addressed

The Same [on the iambic]. There is also the dimeter called Archilochian, e g. *beatus ille qui procul*

ELEGY AND IAMBUS

Ibid. p. 104 nam perfecto poetae levia et sonora sectanda sunt; quae autem fragosa et aspera, dicis causa, non ut imitentur, sed ut vitentur, noscenda sunt. quorum, sicut et aliorum complurium, auctor et parens fertur Archilochus, singularis artificii in excogitandis ac formandis novis metris, qui primus epodos excitavit alios breviores, alios longiores, detrahens unum pedem seu colum metro, ut illi subiceret id quod ex ipso detractum esse videbatur; ut in heroo, a quo primum coepit, tanquam *diffugere nives, redeunt iam gramina campis*; dehinc epodus sui generis, *arboribusque comae*.

Heracleides *Pol.* 8 (*F.H.G.* 2. 214) Ἀρχίλοχον τὸν ποιητὴν Κόραξ ὄνομα ἔκτεινε, πρὸς ὃν φασιν εἰπεῖν τὴν Πυθίαν ‘Ἐξιθι νηοῦ,’ τοῦτον δ’ εἰπεῖν ‘Ἀλλὰ καθαρὸς εἰμι, ἄναξ· ἐν χειρῶν γὰρ νόμφῳ ἔκτεινα.’

Plut *Sera Num Vind* 17 (π. Κόρακος τοῦ Ναξίου). ὁ γὰρ ἀποκτείνας ἐν τῇ μάχῃ τὸν Ἀρχίλοχον ἐκαλεῖτο Καλλώνδης, ὡς ἔοικεν, ἦν δ’ αὐτῷ Κόραξ ἐπωνύμιον. ἐπιβληθεὶς δὲ τὸ πρῶτον ὑπὸ τῆς Πυθίας ὡς ἱερὸν ἄνδρα τῶν Μουσῶν ἀνγρηκῶς, εἴτα χρυσάμενος λιταῖς τισι καὶ προστροπαῖς μετὰ δικαιολογίας ἐκελεύσθη πορευθεὶς ἐπὶ τὴν τοῦ τέττιγος οἴκησιν ἰλάσασθαι τὴν τοῦ Ἀρχιλόχου ψυχὴν· τοῦτο δ’ ἦν ὁ Ταΐναρος· ἐκεῖ γὰρ φασιν ἐλθόντα μετὰ στόλου Τέττιγα τὸν Κρήτα πόλιν κτίσαι καὶ κατοικῆσαι παρὰ τὸ ψυχοπομπεῖον

¹ Euseb *Praep Ev.* 5 33. 227 ff (*q.v.*) calls him *Archias* and speaks of the poet as ‘long dead’ at the time

LIFE OF ARCHILOCHUS

The Same: A perfect poet should have his 'breaks' or rhythmic modulations smooth and sonorous. Those which are the reverse should be learnt, one may say, not to be imitated but to be avoided. Of these latter, as of several others, the parent and originator, we are told, was Archilochus, who showed a talent quite unique for inventing and constructing new metres, and was the first to employ 'epodes,' that is, stanzas of a long and a short line, taking a single colon from his metre and putting it underneath; for instance in the heroic with which he begins, *e.g. diffugere nives redeunt iam gramina campi*, followed by an epode of the same metrical type, *arboribusque comae*.

Heracleides *Constitutions*: The poet Archilochus was killed by a man named Corax or Crow, to whom, we are told, the Pythian priestess gave the answer 'Leave the temple,' whereupon he cried 'But, Lord, I am pure of ill, I slew him in fair fight.'

Plutarch *The Slow Vengeance of the Deity* [on Corax of Naxos]: The man who killed Archilochus in the fight was called, it seems, Callondes,¹ but nicknamed Corax. Accused by the priestess of having slain a man sacred to the Muses, he fell a-praying and a-supplicating with protests of innocence, and was bidden go to the 'dwelling-place of the cricket' (*tettix*) to appease Archilochus' ghost. This was Taenarum, whither they say Tettix the Cretan came by sea and founded a city hard by the Place of Ghost-Raising ²

oracle was ambiguous, A's nickname seems to have been *The Cricket*, from his comparison of himself to a *tettix*, cf. fr.

ELEGY AND IAMBUS

Dio Chrys. 33 p. 397 M [π. Ἀρχιλόχου]· τὸν μὲν γ' ἀποκτείναντα αὐτὸν ὁ Ἀπόλλων ἐξελαύνων ἐκ τοῦ νεῶ Μουσῶν αὐτὸν ἀνεῖπε θεράποντα ἀνῆρηκέναι, καὶ τὸ δεύτερον ὡς ἀπελογεῖτο ἐν πολέμῳ λέγων ἀποκτεῖναι πάλιν Μουσῶν θεράποντα ἔφη τὸν Ἀρχιλόχον· τῷ πατρὶ δὲ αὐτοῦ χρωμένῳ πρὸ τῆς γενέσεως ἀθάνατόν οἱ παῖδα γενήσεσθαι προεῖπεν¹

Arist. *Rh.* 1398b Πάριοι γοῦν Ἀρχιλόχον καίπερ βλάβσφημον ὄντα τετιμήκασιν.

Ath 11. 505e Ἑρμιππος δὲ ἐν τῷ Περὶ Γοργίου 'ὡς ἐπεδήμησε' φησί 'ταῖς Ἀθήναις Γοργίας μετὰ τὸ ποιήσασθαι τὴν ἀνάθεσιν τῆς ἐν Δελφοῖς ἑαυτοῦ χρυσοῦς εἰκόνας, εἰπόντος τοῦ Πλάτωνος ὅτε εἶδεν αὐτόν· "Ἦκει ἡμῖν ὁ καλὸς τε καὶ χρυσοῦς Γοργίας,' ἔφη ὁ Γοργίας· "Ἢ καλὸν γε αἰ' Ἀθῆναι νέον τοῦτον Ἀρχιλόχον ἐννυόχασιν.'

Mel. *A.P.* 4. 1

ἐν δὲ καὶ ἐκ φοβερῆς² σκολιότριχος ἄνθος ἀκάνθης Ἀρχιλόχου, μικρὰς στράγγας ἀπ' ὠκεανοῦ.

Cic. *Fin.* 2 114 sed quaero num existimes, non dico Homerum, Archilochum, Pindarum, sed Phidiam, Polycletum, Zeuxin, ad voluptatem artes suas direxisse?

Id *Att* 16 11. 2 quod vereus ne ἀδόλεσχος, mihi tu? quis minus? cui ut Aristophani Archilochi iambus, sic epistola longissima quaeque optima videtur.

¹ cf Suid Ἀρχιλόχος, Gal *Protr.* 9 22 (Μουσῶν θεράποντα κατέκτανες ἔξιθι νηοῦ), Hesych τέττιγος ² Vavassor mss φορβῆς

LIFE OF ARCHILOCHUS

Dio Chrysostom *Orations* [on Archilochus]: The man who killed him was driven from his temple by Apollo, who gave answer that he had slain a servitor of the Muses, and when he protested that it was in war, said again 'Archilochus a servitor of the Muses;' moreover when the poet's father had enquired of the God before his birth, Apollo had foretold that he would beget a son who should be immortal.

Aristotle *Rhetoric* The Parians have honoured Archilochus despite his slanderous tongue ¹

Athenaeus *Doctors at Dinner*: According to Hermippus in his tract *On Gorgias*, when Gorgias visited Athens after dedicating the golden portrait of himself at Delphi, Plato at sight of him exclaimed 'The good and golden Gorgias is come to visit us,' and Gorgias cried 'I congratulate Athens on the birth of a new Archilochus'

Meleager *Garland* Therein too the flower of the dread crisp-haired thistle of Archilochus, little drops from the ocean ²

Cicero *On the Chief Good and the Chief Evil*: But I ask you whether—I do not say Homer, Pindar, or Archilochus, but—Pheidias, Polykleitus, or Zeuxis, appear to you to have practised their respective arts for the sake of pleasure? ³

The Same *Letters to Atticus* As for you fearing you prove garrulous, is that likely between me and you? No, no, the longer your letters the better, as Aristophanes said of the iambic poems of Archilochus.

¹ cf Plat *Ion* 531a ² i.e. few epigrams in comparison with all he wrote, cf *A P* 9 185 (a title-motto for A's works) ³ cf Dio Chr 2 18

ELEGY AND IAMBUS

Ibid. 2. 20. 6 comitia Bibulus cum Archilochio edicto in ante diem xv Kal. Novembr. distulit.

Quint. 10 1. 59 itaque ex tribus receptis Aristarchi iudicio scriptoribus iamborum ad ἔξιν maxime pertinebit Archilochus. summa in hoc vis elocutionis, cum valida tum breves vibrantesque sententiae, plurimum sanguinis atque neivorum, adeo ut videatur quibusdam, quod quoquam minor est, materiae esse non ingenu vitium.

[Longin.] *Subl* 13. 3 μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι πρότερον ὅ τε Ἀρχίλοχος . .

Ibid. 33. 4 . . ἄρ' οὖν Ἀπολλώνιος ἂν μᾶλλον ἢ Ὀμηρος ἐθέλοις γενέσθαι,¹ τί δέ; Ἐρατοσθένης ἐν τῇ Ἡριγόνῃ (διὰ πάντων γὰρ ἀμώμητον τὸ ποημάτιον) Ἀρχιλόχου, πολλὰ καὶ ἀνοικονόμητα παρασύροντος κἀκεῖνα ἐκ τῆς ἐμβολῆς² τοῦ δαιμονίου πνεύματος ἦν ὑπὸ νόμον τάξαι δύσκολον, ἄρα δὴ μείζων ποιητής;

Jul. Or. 7. 207a εἵλκυσαν ἐντεῦθεν (ἀπὸ τοῦ μύθου) οἱ ποιηταὶ τὸν αἶνον . . ὁ δὲ μετὰ τοῦτον (Ἡσίοδου) Ἀρχίλοχος ὥσπερ ἡδυσμά τι περιτιθεὶς τῇ ποιήσει μύθοις³ <οὐκ> ὀλιγάκις ἐχρήσατο.

Ath 10 451d . . Ἀπολλώνιος ὁ Ῥόδιος ἐν τῷ Περὶ Ἀρχιλόχου.

Plut *Cat.* 7 ὁ δὲ Κάτων σφόδρα παροξυνθεὶς

¹ mss invert "Ομ and 'Απ, which Cob keeps but reads ἄρ' οὖν οὐχ
² Toup-E. mss κλκείνης τῆς ἐκβολῆς (i.e. an omitted εκ supplied in marg. and taken as correction of

LIFE OF ARCHILOCHUS

The Same: Bibulus, in a truly Archilochian edict, has postponed the elections to the 18th October.

Quintilian *Guide to Oratory*: Thus out of the three iambic writers of Aristarchus' canon, the writer that attains the highest degree of facility is Archilochus, in whom we find the greatest force of expression, a phrasing not only telling but terse and vigorous, and abundance of blood and muscle; indeed some critics hold that where he falls short it is a defect rather of his theme than of his genius.

[Longinus] *On the Sublime*: Was Herodotus the only true imitator of Homer? Stesichorus was that before him, and Archilochus. .

The Same: . . . Would you therefore rather be Apollonius than Homer? Again, Eratosthenes in the *Erigonè*, in every respect a flawless little poem,—is he a greater poet than Archilochus, who carries along with his flood so much which is lacking in arrangement and yet comes from the almost uncontrollable inflow of the divine spirit?

Juhan *Orations*: It was from this source (the Myth or Tale) that the poets derived the Fable . . . Next to Hesiod comes Archilochus, who not infrequently used the Myth¹ as a sort of relish to his poetry.

Athenaeus *Doctors at Dinner*: . . . Apollonius of Rhodes in his treatise *On Archilochus*.

Plutarch *Life of Cato the Younger*. Cato was so consumed with indignation (at being baulked of his

¹ the Fable?

ἐμῆ), the metaphor is from two rivers in flood, one tributary to the other ³ α' τοῖς?

ELEGY AND IAMBUS

καὶ διακαεῖς ἐπεχείρησε μὲν ἐπεξελθεῖν διὰ δίκης,
ὥς δὲ οἱ φίλοι τοῦτο ἐκώλυσαν, ὀργῇ καὶ νεότητι
τρέφας ἑαυτὸν εἰς ἰάμβους πολλὰ τὸν Σκηπίωνα
καθύβρισε, τῷ πικρῷ προσχρησάμενος τοῦ Ἀρχι-
λόχου, τὸ δὲ ἀκόλαστον ἀφείς καὶ παιδαριῶδες.

A P. 7 664 Λεωνίδου.

Ἀρχιλόχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν
τὸν τῶν ἰάμβων, οὗ τὸ μῦριον κλέος
διῆλθε κῆπὶ νύκτα καὶ ποτ' ἄω.
ἦ ῥά νιν αἰ Μοῖσαι καὶ ὁ Δάλιος ἠγάπεν Ἀπόλλων,
ὥς ἐμμελής τ' ἐγένετο κῆπιδέξιος
ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰεδεῖν.

Ibid. 71 Γαιτουλικού.

Σῆμα τόδ' Ἀρχιλόχου παραπόντιον, ὅς ποτε πικρὴν
Μοῦσαν ἐχιδναίῳ πρῶτος ἔβαψε χόλῳ,
αἰμάξας Ἑλικῶνα τὸν ἡμερον· οἶδε Λυκάμβης,
μυρόμενος τρισσῶν ἄμματα θυγατέρων·
ἡρέμα δὴ παράμειψον, ὁδοιπόρε, μή ποτε τοῦδε
κινήσῃς τύμβῳ σφήκας ἐφεζόμενους.

ΑΡΧΙΛΟΧΟΥ

ΕΛΕΓΕΙΩΝ

1

Ath 14 627 c ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον
εἶναι μεγίστην τῶν πολιτικῶν ἀρετῶν Ἀρχιλόχος γοῦν ἀγαθὸς
ὢν ποιητὴς πρῶτον ἐκαυχῆσατο τὸ δύνασθαι μετέχειν τῶν πολι-

¹ inscription for a statue, also ascribed to Theocritus
² cf Plut *Phoc.* 7, Themist *Or* 15 185, A P 9 389, Theod
Prod in *Excerpt Bibl Par.* 6. 528 (θεοῖο and ἐρατόν)

ARCHILOCHUS

bride) that he at first sought to have the law of Scipio, and when his friends dissuaded him betook himself in a storm of anger to the writing of iambic verse, in which he showered insults upon him, employing the venom of Archilochus without the licence or the naiveté.

Palatine Anthology. Leonidas:¹—Stand and look at Archilochus, the old maker of iambic verse, whose infinite renown hath spread both to utmost East and furthest West. Sure the Muses and Delian Apollo liked him well, such taste and skill had he to bring both to the framing of the words and to the singing of them to the lyre.

The Same: Gaetulicus.—This tomb by the sea is the grave of Archilochus, who first dipt a bitter Muse in snake-venom and stained gentle Helicon with blood; witness Lycambes bewailing the hanging of daughters three. Pass softly by, good wayfarer, or you'll rouse the wasps that settle on his tomb.

See also Orig. *Cels.* 3. 125, Phot *Bibl* 437 b. 36, *AP* 7 69, 70, 351-2, 664, 674, 11 20, Luc *Am.* 3, Mart 7. 26, Mar. Vict. Gr. *Lat.* 6. 1. p 79 K, Vell. 1. 5, Diog L 9. 1, Plut. *Aud. Poet* 13. 45 a, Philod. *ap.* de Falco *Aegyptus* 1922. p 287.

ARCHILOCHUS

ELEGIAC POEMS

1

Athenaeus *Doctors at Dinner*² But the ancients held valour to be the greatest of the civic virtues . . . Archilochus, for instance, who was an excellent poet, first boasts of his ability

ELEGY AND IAMBUS

τικῶν ἀγώνων, δεύτερον δ' ἐμνήσθη τῶν περὶ τὴν ποιητικὴν
ὑπαρχόντων αὐτῷ, λέγων

εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίοιο ἄνακτος,
καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος.¹

2

Ibid 1 30f Ἀρχίλοχος τὸν Νάξιον οἶνον τῷ νέκταρι παρα-
βάλλει ὅς καὶ πού φησιν·

Ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ' οἶνος
Ἰσμαρικός, πίνω δ' ἐν δορὶ κεκλιμένος.

3

Plut. *Vit. Thes* 5 οἱ δὲ Ἀβαντες ἐκείραντο πρῶτοι τὸν
τρόπον τοῦτον, οὐχ ὑπ' Ἀράβων διδαχθέντες, ὥς ἐνιοὶ νομίζουσιν,
οὐδὲ Μυσοὺς ζηλώσαντες, ἀλλ' ὄντες πολεμικοὶ καὶ ἀγχέμαχοι καὶ
μάλιστα δὴ πάντων εἰς χεῖρας ὠθειῖσθαι τοῖς ἐναντίοις μεμαθηκότες,
ὥς μαρτυρεῖ καὶ Ἀρχίλοχος ἐν τούτοις

οὐ τοι πόλλ' ἐπὶ τόξα τανύσσεται οὐδὲ θαμείαι
σφενδόναί, εὖτ' ἂν δὴ μῶλον Ἀρης συνάγῃ
ἐν πεδίῳ· ξιφέων δὲ πολύστονον ἔσσεται ἔργον
ταύτης γὰρ κεῖνοι δαίμονές ² εἰσι μάχης
δεσπότηι Εὐβοίης δουρικλυτοί

ὅπως οὖν μὴ παρέχοιεν ἐκ τῶν τριχῶν ἀντίληψιν τοῖς πολέμοις
ἀπεκείραντο.

4

Ath 11 483b κῶθων Λακωνικὸν ποτήριον μνημονεύει
αὐτοῦ καὶ Ἀρχίλοχος ἐν Ἑλεγείοις ὡς ποτηρίου οὕτως

ἀλλ' ἄγε, σὺν κῶθωνι βοῆς διὰ σέλματα νηὸς
φοῖτα καὶ κοίλων πώματ' ἄφελκε κάδων,
ἄγρει δ' οἶνον ἐρυθρὸν ἀπὸ τρυγός· οὐδὲ γὰρ ἡμεῖς
νήφειν ἐν φυλακῇ τῇδε δυνησόμεθα.

¹ Plut, Them, Theod ἀμφοτέρων for εἰμὶ δ' ἐγὼ, and θεοῖο
for ἄνακτος, Plut ἐρατῶν ² mss also δαήμονες

¹ cf Eust. *Od* 1633. 48, Synes *Ep* 129b ² ref to the
Lelantine War between Chalcis and Eretria (c 790 B C), who
agreed not to use missile weapons, cf A.R. Burn *J H S* 1929.
98

ARCHILOCHUS

to take part in political struggles, and then remembers his gift for poetry, in the words

But I am a servitor of Lord Enyalios, and yet I am skilled in the lovely gift of the Muses

2¹

The Same Archilochus compares the wine of Naxos to nectar, compare

In the spear is my kneaded bread, in the spear my Ismarian wine. I recline when I drink on the spear.

3

Plutarch *Life of Theseus* The Abantians were the first to cut their hair in this fashion, not as some writers believe because they learnt it from the Arabs, nor yet in emulation of the Mysians, but because they were warlike and willing to fight hand to hand, and had learnt better than any other people to bring their enemy to close quarters Compare Archilochus

Not so many bows shall be stretched nor slings so many slung when the War-God makes his mellay in the plain, but then shall be the woeful work of the sword; for this is the sort of battle the spear-famed lords of Euboea are masters in ²

Thus they cut their hair short so as not to give their enemies a hold of their heads

4³

Athenaeus *Doctors at Dinner* The *coltho* was a Spartan cup . . it is mentioned as a cup by Archilochus in his *Elegiac Poems* thus

Come, go then with a cup all along the benches of the swift ship and draw drink from the hollow tuns, draining the red wine to the lees; for we no more than other men can stay sober on this watch.

33, Str 10 448 ³ occurs in *Ox Papp* 854 preceded by 5 fragmentary lines containing 'strangers,' 'supper,' 'nor to me as,' of which the 2nd prob begins the poem, and is marked with the numeral 800

ELEGY AND IAMBUS

5

Sch *Il* 9 7 [παρέξ]· μετὰ γοῦν τῆς διὰ οὔσα ἡ ἐξ οὐ τρέπει
τὸ ξ

διεξ̄ σωλῆνος ἐς ἄγγος¹

6

Plut *Lac Inst* Ἀρχίλοχον τὸν ποιητὴν ἐν Λακεδαίμονι
γενόμενον αὐτῆς ὥρας ἐδίωξαν, διότι ἐπέγνωσαν αὐτὸν πεποιηκότα
ὥς κρεῖττον ἐστὶν ἀποβαλεῖν τὰ ὕπλα ἢ ἀποθανεῖν

Ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ²
ἐντος³ ἀμώμητον κάλλιπον οὐκ ἐθέλων·
αὐτὸν δ' ἔκ μ' ἐσάωσα⁴ τί μοι μέλει ἀσπίς ἐκείνη;
ἐρρέτω· ἐξαυτίς⁵ κτήσομαι οὐ κακίῳ

7

Sch Soph. *El* 96 [ὃν φοίνιος Ἄρης οὐκ ἐξένισεν] ξένια γὰρ
Ἄρεως τραύματα καὶ φόνοι καὶ Ἀρχίλοχος

ξείνια δυσμενέσιν λυγρὰ χαριζόμενος⁶

8

Orion 55 22 ἐπίρρησις ὁ ψόγος καὶ ἡ κακηγορία ἐνθεν
λοιπὸν καὶ ἐπίρρητος Ἀρχίλοχος ἐν Ἑλεγείοις

Αἰσιμίδη, δήμου μὲν ἐπίρρησιν μελεδαινῶν⁷
οὐδεὶς ἂν μάλα πόλλ' ἱμερόεντα πάθοι.

¹ B mss εἰς ἄγγ ² Plut περί for παρὰ, Str. 10
ἀνείλετο (-ατο), ἀφείλετο, ἀγείλετο, τὴν π θάμνῳ (-ον), 12
ἀνείλετο τὴν περὶ θάμνον ³ Brunck. mss ἐντος ⁴ E,
from Ar (ψυχὴν for αὐτὸν), Olymp. in Plat *Gorg* p 284 J
(μὲν μεσάωσα), Sch Arist. 4 8b, Cram *A.P.* 4 412. 31
(μ' ἐξεσάωσα) Sext. αὐτὸς δ' ἐξέφυγον θανάτου τέλος, Plut
omits αὐτὸν το μέλει ⁵ Schaef mss -θις ⁶ so Suid
Sch -οι ⁷ δήμου μὲν Elms mss δηλοῦμεν mss ἐπίρρησι
(E M -σις)

ARCHILOCHUS

5¹

Scholias on the *Iliad* [παρέξ] When it comes after the preposition διὰ, the preposition ἐξ does not change the ξ to κ: into a vessel through a pipe²

6³

Plutarch *Spartan Institutions* When the poet Archilochus visited Sparta he was driven out of the city at a moment's notice because they discovered that he had said in a poem that it was better to throw away one's arms than be slain

The shield I left because I must, poor blameless armament¹ beside a bush, gives joy now to some Saian,⁴ but myself I have saved. What care I for that shield² It shall go with a curse. I'll get me another e'en as good.

7⁵

Scholias on Sophocles *Electra* ['whom bloody Ares slew not,' οὐκ ἐξέτισεν] Wounds and slaughterings are the guest-gifts (ξένια) of Ares; compare Archilochus:

favouring the foe with woesome guest-gifts

8⁶

Orion *Etymologicum* ἐπίρρησις — censure or slander; whence moreover comes ἐπίρρητος, censured or slandered; compare Archilochus in the *Elegiacs*

No man, Aesimides, would enjoy very many delights who heeded the censure of the people.

¹ cf. *E.M.* 324 (Archilochus), *O.P.* 1087 col. 2. 56 τὸ σωλῆνος παρ' Ἀνανίω ² prob of wine from a cask ³ cf. Str 10. 457, 12. 549, *Vit Arat* 76 M, *Ar Pac* 1298 and Sch., Sext Emp. *Hypot* 3. 182, Philostr *Vit Ap.* 2 7, Ael. *V.H.* 10 13, Eust ad Dion 5 533 ⁴ a people of Thrace ⁵ cf. Suid. ἐξέτισεν and ξένια ⁶ cf. *E.M.* 363 44

ELEGY AND IAMBUS

9-13

Stob. *Fl* 124 30 [παρηγορικά] Αρχιλόχου·

Κήδεα μὲν στονόμεντα, Περίκλεες, οὔτε τις ἀστῶν
 μεμφόμενος θαλίσῃ τέρψεται οὔτε¹ πόλιν·
 τοίους γὰρ κατὰ κύμα πολυφλοίσβοιο θαλάσσης
 ἔκλυσεν, οἶδαλέους δ' ἄμφ' ὀδύνῃς ἔχομεν² 4
 πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,
 ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν
 φάρμακον· ἄλλοτε δ' ἄλλον ἔχει τάδε·³ νῦν μὲν
 ἐς ἡμέας
 ἐτράπεθ', αἵματόεν δ' ἔλκος ἀναστένομεν,
 ἐξαυτὶς δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα
 τλήτε γυναικεῖον πένθος ἀπώσάμενοι. 10

10

Sch. Aesch *P V* 616 τὸ δὲ δωρεὰν ἐπὶ συμφορᾷ λαμβάνεται
 καὶ ἐπὶ κακοῦ ὥς καὶ Ἀρχίλοχος
 κρύπτωμεν <δ> ἀνιερὰ Ποσειδάωνος ἄνακτος
 δῶρα.

11

Sch. *Ar Rh.* 1 824 [θεσσάμενοι παίδων γένος] θεσσάμενοι, ἐξ
 αἰτήσεως ἀναλαβόντες, αἰτήσαντες καὶ Ἀρχίλοχος
 Παλλάδ' εὐπλόκαμον⁴ πολιῆς ἁλὸς ἐν πελάγεσσι
 θεσσάμενοι γλυκερὸν νόστον

12

Plut *And Poet* 6 23a οἷον εὐθύς ὁ Ἀρχίλοχος, ὅταν μὲν
 εὐχόμενος λέγῃ [fr 75] αὐτὸν τὸν θεὸν ἐπικαλούμενος δῆγος
 ἔστιν ὅταν δὲ τὸν ἄνδρα τῆς ἀδελφῆς ἠφανισμένον ἐν θαλάττῃ καὶ

¹ mss οὐδὲ Mein μυρόμενος for μεμφ. ² Gaisf mss
 ἴσχομεν ἄμφ' ὀδύνῃ, ἄμφ' ὀδύνῃ (-νης) ἴσχομεν ³ Bethe-
 Liebel mss -ος ἔχει τόδε ⁴ Heck mss πολλά δ' εὐπλοκάμου

ARCHILOCHUS

9-13

Stobaeus *Anthology* [consolations] : Archilochus.¹—

If he keep complaining of woeful misfortunes,²
Pericles, no citizen will take pleasure in feasting,³
nay, nor city neither. 'Tis true these noble souls
have been whelmed in the roaring sea and our hearts
swell with grief, yet to woes incurable, my friend,
the Gods have ordained the remedy of staunch
endurance. Such things possess one man to-day,
another to-morrow; and now they have turned
our way and we bewail a bloody wound, but soon
they will pass to others. Then quickly put thou
womanish grief away, thou and thine, and endure.

10

Scholast on Aeschylus . The word 'gift' is understood of
bad fortune as well as good, compare Archilochus

but let us hide the dreadful gifts of Lord Poseidon.⁴

11

Scholast on Apollonius of Rhodes ['asking for the children']
θεσάμενοι 'taking at request, begging for', compare Archi-
lochus

in the deeps of the gray brine beseeching the fair-
tressed <Pallas> ⁵ for sweet return.

12

Plutarch *How the Young should Listen to Poetry* For in-
stance Archilochus, when he says, praying (fr 75), is clearly
calling upon the God Himself, but when lamenting his

¹ cf Philostr *Vit Ap* 7 26, [Longin] *Subl* 10 ² cf 66,
or, emending the Greek, lamenting sad funerals ³ prob. the
occasion of this song ⁴ corpses of the drowned ⁵ or,
without emendation, long in the deeps, etc beseeching the
fair-tressed . for sweet return

ELEGY AND IAMBUS

μὴ τυχόντα νομίμου ταφῆς θρηνῶν λέγῃ μετριώτερον ἂν τὴν
συμφορὰν ἐνεγκεῖν,

εἰ κείνου κεφαλὴν καὶ χαρίεντα μέλεα
Ἕφαιστος καθαροῖσιν ἐν εἵμασιν ἀμφεπονήθη

τὸ πῦρ οὕτως οὐ τὸν θεὸν προσηγόρευσεν

13

Ibid 12 33 b πάλιν δ' Ἀρχίλοχος οὐκ ἐπαινεῖται λυπούμενος
μὲν ἐπὶ τῷ ἀνδρὶ τῆς ἀδελφῆς διεφθαρμένῳ κατὰ θάλατταν, οἶνῳ δὲ
καὶ παιδιᾷ πρὸς τὴν λύπην μάχεσθαι διανοούμενος αἰτίαν μέντοι
λόγον ἔχουσιν εἶρηκεν

οὔτε τι γὰρ κλαίων ἰήσομαι οὔτε κάκιον
θήσω τερπωλὰς καὶ θαλίας ἐφέπων.¹

εἰ γὰρ ἐκείνος οὐδὲν ἐνόμιζεν ποιήσῃν κάκιον τερπωλὰς καὶ θαλίας
ἐφέπων, πῶς ἡμῖν τὰ παρόντα χεῖρον ἔξει φιλοσοφοῦσι κτλ

14

Arist. *Enid Eth.* 1236 a 33 τούτων ἡ μὲν διὰ τὸ χρησίμὸν ἔστιν
ἡ τῶν πλείστων φιλία· διὰ γὰρ τὸ χρησίμους² εἶναι φιλοῦσιν
ἀλλήλους καὶ μέχρι τούτου, ὥσπερ ἡ παροιμία·

Γλαῦκ', ἐπίκουρος ἀνὴρ τόσσον φίλος ἔστε μά-
χηται³

15

Joan. Sic. *Rhet. Gr.* W. 6. 96 πάντα γὰρ πόνος τεύχει
θνητοῖς, κατ' Ἀρχίλοχον, μελέτη τ' ἀρίστη.

Πάντα πόνος τεύχει θνητοῖς μελέτη τε βροτεία⁴

¹ Tz. θάλειαν ἐφ ² mss -μον (from above), -μοι (corr of
-μον) ³ B-Fick: mss τὸν σὸν (τὸν σοφόν) φίλον and ἔσκε
⁴ so Max (Ald τεύχει δὲ βροτοῖς μελέτη δέ). Joan only as
above

ARCHILOCHUS

sister's husband that was lost at sea and had no proper burial, he says that he would bear the disaster more patiently

if his head and his comely limbs had had Hephaestus' ministry in pure clean raiment ¹

by this he means fire and not the Fire-God.

13 ²

The Same Archilochus again is not praised for combining grief at the loss of his sister's husband, who perished at sea, with thinking how to fight the grief with wine and jest, and yet he gives a reasonable excuse

for I shall no more heal a wound by weeping than make it worse by pursuing joys and feasts.

Now if Archilochus considered that he would make nothing worse by being merry, we surely shall not be the worse off for putting up with what has befallen us and pursuing our studies, etc.

14

Aristotle *Eudemian Ethics* Of these kinds of friendships, the interested kind is that of the generality of men; for most of us love one another because, and only so far as, the other is useful to us, as the saying has it:

A soldier of fortune, Glaucus, is your friend till he comes to fight.

15 ³

Joannes of Sicily For in the words of Archilochus,

All things are made for mortals by human toil and care.

¹ corpses were clad in white ² cf Tz ap Matr *An.* 216 ³ cf. Max. Plan. *Rhet. Gr.* 5. 441 W (where it is apparently ascribed to Phocyl), Syrian. in *Hermog* i 6. 12 R

ELEGY AND IAMBUS

16

Stob *Ecl* 1 6 3 [π τύχης ἢ ταῦτομάτου]
Πάντα τύχη καὶ μοῖρα, Περίκλεες, ἀνδρὶ δίδωσιν.

17

Ath 13 59±c [π Πλαγγόνος καὶ Βακχίδος] καὶ τοῦ λοιποῦ
φίλοι ἐγένοντο, κοινῶς περιεπουσαι τὸν ἐραστήν. ἐφ' οἷς Ἴανες
ἀγασθέντες, ὥς φησι Μενέτωρ ἐν τῷ Περὶ Ἀναθημάτων, Πασιφίλαν
ἐκάλεσαν τὴν Πλαγγόνα μαρτυρεῖ δὲ καὶ Ἀρχίλοχος περὶ αὐτῆς ἐν
τούτοις

Συκῇ πετραίῃ πολλὰς βόσκουσα κορώνας
εὐήθης ξείνων δέκτρια Πασιφίλῃ.

ΕΠΙΓΡΑΜΜΑΤΩΝ

18

Anth Pal. 7. 441 Ἀρχιλόχου
ῬΨηλοὺς Μεγάτιμον Ἀριστοφύοντά τε Νάξου
κίονας, ὦ μεγάλη γαῖ', ὑπένερθεν ἔχεις.

19

Ibid 6 133 Ἀρχιλόχου
Ἀλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην
Ἥρῃ κουριδίων εὐτ' ἐκύρησε γάμων.

IAMBΩΝ

[A'] ΤΡΙΜΕΤΡΩΝ

20

Str. 14 647 [π Μαγνήτων]. Ἀρχίλοχος δὲ ἤδη φαίνεται
γνωρίζων τὴν γενομένην αὐτοῖς συμφορὰν

Κλαίω τὰ Θασίων, οὐ¹ τὰ Μαγνήτων κακά.

¹ Tyl whitt-B mss κλαίει θάσων οὐ (Heracl. κλαίω θαλασσῶν οὐ)

ARCHILOCHUS

16

Stobaeus *Selections* [on fortune or accident].

'Tis fortune and fate, Pericles, that give a man all things.

17

Athenaeus *Doctors at Dinner* [on Plangon and Bacchus]. And ever after they were friends, sharing the man's love between them. The Ionians, as we find in Menetor's treatise *On Offerings*, thought this so extraordinary that they nicknamed Plangon Pasiphila or Friend-of-all, a name attested by Archilochus in the lines

As the fig-tree on its rock feeds many crows, so doth the simple Pasiphilè receive strangers.

INSCRIPTIONS

18

Palatine Anthology Archilochus · ¹

Thou hast upon thee, great Earth, the high pillars of Naxos, Megatimus to wit and Aristophon.

19

The Same Archilochus · ¹

Alcibia dedicated to Hera the holy veil of her hair when she became a wedded wife.

IAMBI

[1] TRIMETERS

20 ²

Strabo *Geography* [on the Magnesians] ³ Archilochus, however, clearly knows of their destruction when he says.

I bewail the misfortunes of Thasos, not of Magnesia.

¹ ascription doubtful ² cf Heracl Pont. *Pol* 22, Suid
τὰ Μαγν κακά, Ars 442, Clem Al *Str* 1 397, Ath 12 525c
³ see on Callinus, vol 1 p 42

ELEGY AND IAMBUS

21

Plut. *Exil* 12 καθάπερ Ἀρχίλοχος τῆς Θάσου τὰ καρποφόρα καὶ οἰνόπεδα παρορῶν διὰ τὸ τραχὺ καὶ ἀνώμαλον διεβαλε τὴν νῆσον, εἰπὼν·

ἦδε δ' ὥστ' ὄνου ῥάχισ
ἔστηκεν ὕλης ἀγρίης ἐπιστεφής·

οὕτω τῆς φυγῆς πρὸς ἓν μέρος τὸ ἄδοξον ἐντεινόμενοι παρορῶμεν τὴν ἀπραγμοσύνην καὶ τὴν σχολὴν καὶ τὴν ἐλευθερίαν.

21A

Ath 12 523 b καὶ Ἀρχίλοχος δ' ὁ ποιητῆς ὑπερτεθαύμακε τὴν χώραν τῶν Σιριτῶν διὰ τὴν εὐδαιμονίαν περὶ γοῦν τῆς Θάσου λέγων ὡς ἦσαν ὅς φησιν·

οὐ γάρ τι καλὸς χώρος οὐδ' ἐπίμερος¹
οὐδ' ἐρατός, οἶος ἀμφὶ Σίριος ῥόας.

22

Tzetz ap. Metr. *An* 216 καὶ τότε καὶ βραχύχρονος εἶναι τῷ βίῳ μέλλων | ποιεῖ ὅπερ καὶ ὕστερον Ἀρχίλοχος ἐκείνος | σφῆς ἀδελφῆς γὰρ σύζυγον πνιγέντα τῇ θαλάσῃ | περιπαθῶς ὠδύρετο γράφειν μὴ θέλων ὅλως, | λέγων πρὸς τοὺς βιάζοντας συγγράμμασιν ἐγκύπτειν |

καί μ' οὕτ' ἰάμβων οὕτε τερπωλέων μέλει·

ὡς δὲ δακρύων κέκμηκε μάτην, εἰρήκει τάδε· [fr. 13]

23

Sch Ar *Ran* 704 [κυμάτων ἐν ἀγκάλαις]. Δίδυμός φησι παρὰ τῷ Αἰσχύλῳ, ἔστι δὲ ὄντως παρὰ Ἀρχιλόχῳ

ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις

¹ Schn mss ἐπίμῃς

ARCHILOCHUS

21

Plutarch *Exile*: But we, like Archilochus, who disregards the wheat-lands and vineyards of Thasos and reproaches the island for being so rugged and mountainous, saying :

but this isle stands like the backbone of an ass,
crowned with savage wood ;

even so, I say, we think only of one part of exile, its disgrace,
and disregard the tranquillity, leisure, and freedom of it.

21A¹

Athenaeus *Doctors at Dinner* : And the poet Archilochus is greatly struck with the blessedness of the country of the Sirites, contrasting it favourably with Thasos he says :

for there's no country so rich or desirable or lovely
as the banks of the Siris.

22

Tzetzes [on the *Iliad* Bk 24] And then, being about to enjoy but a short span of life, he does what was done later by Archilochus, who when his sister's husband perished at sea was deeply affected and would not write a line, saying to those who urged him to devote himself to his compositions -

and I care neither for *iambi* nor for rejoicings ;
but when he was tired of vain tears, said - (fr. 13)

23

Scholast on Aristophanes ['in the arms of the waves'] Didymus claims this for Aeschylus, but it really occurs in Archilochus, thus -

with their lives in the arms of the waves

¹ cf. Hesych. ἀμφ' Ἀκίριος, Plin. *N H* 3. 97, Str. 6. 264
109

ELEGY AND IAMBUS

24

Sch. Plat *Lach* 187 b [σκοπεῖν χρὴ μὴ οὐκ ἐν τῷ Καρὶ ὑμῖν ὁ κίνδυνος κινδυνεύεται, ἀλλ' ἐν τοῖς ὑέσι] ἐπὶ τῶν ἐπισφαλέστερον καὶ ἐν ἀλλοτρίοις κινδύνοις κινδυνεύοντων Κᾶρες γὰρ δοκοῦσι πρῶτον μισθοφορῆσαι . μέμνηται δ' αὐτῆς Ἀρχίλοχος λέγων

καὶ δὴ 'πίκουρος ὥστε Κὰρ κεκλήσομαι

25

Arist *Rh* 1418 42 b εἰς δὲ τὸ ἦθος, ἐπεὶ ἔνια περὶ αὐτοῦ λέγειν ἢ ἐπιφθονον ἢ μακρολογίαν ἢ ἀντιλογίαν ἔχει, καὶ περὶ ἄλλου ἢ λοιδορίαν ἢ ἀγροικίαν, ἕτερον χρὴ λέγοντα ποιεῖν, ὅπερ Ἰσοκράτης ποιεῖ ἐν τῷ Φιλίππῳ καὶ τῇ Ἀντιδόσει καὶ ὡς Ἀρχίλοχος ψέγει· ποιεῖ γὰρ . λέγοντα (fr 74) καὶ τὸν Χάrawνα τὸν τέκτονα ἐν τῷ ἰάμβῳ οὗ ἡ ἀρχή

Οὐ μοι τὰ Γύγῳ τοῦ πολυχρύσου μέλει,
οὐδ' εἰλέ πῶ με ζῆλος, οὐδ' ἀγαίομαι
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρέω τυραννίδος·
ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν.

26

Sch Eur *Med* 708 καρτερεῖν ἀντὶ τοῦ κρατεῖν καὶ ἀντέχειν καὶ τὸν ἐγκρατῆ λέγουσι καρτερόν Ἀρχίλοχος

ὁ δ' Ἀσίης καρτερὸς μηλοτρόφος

27

Macr *Sat* 1 17 Alii cognominatum Apollinem putant ὡς ἀπολλύντα τὰ ζῶα exanimat enim et perimit animantes

¹ cf Sch *Il* 9 378 ² Aristotle quotes only the first half-line, the rest is cited anonymously by Plutarch *Tranq* 10 470c (Plut implies that here A is speaking in propria persona),

ARCHILOCHUS

24¹

Scholiast on Plato *Laches* [‘ You must mind you are not “ putting the risk on the Carian ” but on your sons ’] This expression is used of those who run too great risks where the danger is other people’s The Carians appear to have been the first mercenaries Archilochus thus employs it .

and I shall be called a soldier of fortune like a Carian

25²

Aristotle *Rhetoric* With regard to the ‘ character ’ in which a thing is said, since there are some things which if you said them of yourself would be invidious or tedious or provocative of contradiction, and if you said them of another would be slanderous or impolite, such things should be put into another’s mouth, as is done by Isocrates in the *Philip* and in the *Exchange*, and by Archilochus, who in his censure makes say (fr 74 l) and makes Charon the carpenter speak in the Iambic poem which begins

I care not for the wealth of golden Gyges, nor ever have envied him ; I am not jealous of the works of Gods, and I have no desire for lofty despotism , for such things are far beyond my ken

26³

Scholiast on Euripides *καρτερεῖν* that is, overcome, withstand, and he that is master of anything is *καρτερός* , compare Archilochus

and he is master of sheep-rearing Asia.

27

Macrobius *Saturnalia* Some hold that Apollo is so called because he destroys (*ἀπολλύντα*) living creatures, for he kills

cf *Anacreont* 8, Jub ap Rufin *Gr Lat* 6 2 p. 563 K, Sch. Aesch *P V* 224, Arg Soph *O T*, *E G* 537. 26, *E M* 771 54

³ cf. Sch *Od* 15. 534, Cram *A P* 3 496 13, Eust 1790 7

ELEGY AND IAMBUS

cum pestem intemperie immittit, ut Euripides . item Archilochus:

Ἄναξ Ἀπολλων, καὶ σὺ τοὺς μὲν αἰτίους ¹
σήμαινε καὶ σφραγὸν ὅλλυν' ὥσπερ ὀλλύεις.

28

Sch. II 11 786 ἡ διπλὴ ὅτι Ἀρχίλοχος ὑπερτέραν τὴν νεωτέραν ἐδέξατο

οἶνυ Λυκάμβεω ² παῖδα τὴν ὑπερτέρην.

29

Synes *Laud. Calv* 75 b καὶ ὁ κάλλιστος ποιητῶν Ἀρχίλοχος ἐπαινέσας αὐτὴν (τὴν κόμην) ἐπαινεῖ μὲν οὖσαν ἐν ἑταίρας σώματι, λέγει δὲ οὕτως ' ἡ δέ οἱ . μετάφρενα '

Ammon 123 ῥόδον καὶ ῥοδωνιά καὶ ῥοδῇ διαφέρει ῥόδον μὲν γὰρ τὸ ἄνθος, ῥοδωνιά δὲ ὁ τόπος, ῥοδῇ δὲ τὸ φυτόν. Ἀρχίλοχος

ἔχουσα θαλλὸν μυρσίνης ἐτέρπετο
ῥοδῆς τε καλὸν ἄνθος, ἡ δέ οἱ κόμη
ὥμους κατεσκίαζε καὶ μετάφρενα.

30

Ath. 15 688 c [π μύρου] καὶ ἀλλαχοῦ δ' (Ἀρχίλοχος) ἔφη·

ἐσμυρισμέναι ³ κόμας
καὶ στῆθος, ὥς ἂν καὶ γέρων ἠράσσατο

31

Plut *Vit Pericl.* 28 ὁ δὲ Περικλῆς καταστρεψάμενος τὴν Σάμον ὥς ἐπανῆλθεν εἰς τὰς Ἀθήνας, ταφάς τε τῶν ἀποθανόντων

¹ B. mss σίτοις ² Elms mss -βεις ³ B, cf Hesych. ἐσμυριγμέναι: mss -vas, Wakef -νη

¹ perh it really meant taller, cf Hesych ὑπερτέρα ² cf Philem 63, Fav ῥόδον, Bachm *An* 2. 379, Sch. Theocr. 4.

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and destroys them when he sends a plague in time of great heat, compare Euripides . . . and Archilochus .

Lord Apollo, reveal Thou the guilty and destroy them as Thou ever dost

28

Scholast on Homer The mark is because Archilochus uses ὑπερτέρα for νεωτέρα 'younger,' thus :

only the younger daughter of Lycambes ¹

29 ²

Synesius *In Praise of Baldness*· And the finest of poets, Archilochus, when he praises the hair, praises it on the head of a harlot, crying 'while her hair,' etc

Ammonius *Words Alike but Different*· ῥόδον means the flower, rose, ῥοδωνία the place, rosary, ῥοδῆ the plant, rose-tree, Archilochus —

She rejoiced with a branch of myrtle and the fair flower of the rose-tree in her hands,³ while her hair veiled her shoulders and her back.

30

Athenaeus *Doctors at Dinner* [on perfume, after fr 31] And in another passage Archilochus says

perfumed so of hair and bosom that e'en an old man would have loved them ⁴

31 ⁵

Plutarch *Life of Pericles* When Pericles returned to Athens after his reduction of Samos, he honoured the fallen with a public funeral, at which he won very great admiration

45, *E M* 441 49, *Ath.* 2 52 f, *Eust* 1963 49 ³ here ends A's citation ⁴ or perhaps her ⁵ cf *Ath* 15 688c, *Eust II.* 1300 41

ELEGY AND IAMBUS

κατὰ τὸν πόλεμον ἐνδόξους ἐποίησε καὶ τὸν λόγον εἰπών, ὥσπερ ἔθος ἐστίν, ἐπὶ τῶν σημάτων ἐθαυμάσθη καταβαίνοντα δ' αὐτὸν ἀπὸ τοῦ βήματος αἱ μὲν ἄλλαι γυναῖκες ἐδεξιοῦντο καὶ στεφάνοις ἀνέδουν καὶ ταυνίας ὥσπερ ἀθλητὴν νικηφόρον, ἡ δ' Ἑλπινίκη προσελθοῦσα πλησίον 'Ταῦτ' ἔφη 'θαυμαστά, Περικλείς, καὶ ἄξια στεφάνων, ὃς ἡμῖν πολλοὺς καὶ ἀγαθοὺς ἀπωλέσας πολίτας οὐ φοίनिξι πολεμῶν οὐδὲ Μήδοις ὥσπερ οὐμὸς ἀδελφὸς Κίμων, ἀλλὰ σύμμαχον καὶ συγγενὴ πόλιν καταστρεφόμενος' ταῦτα τῆς Ἑλπινίκης λεγούσης, ὃ Περικλῆς μειδιάσας ἀτρέμα λέγεται τὸ τοῦ Ἀρχιλόχου πρὸς αὐτὴν εἰπεῖν

οὐκ ἂν μύροισι γρηῦς ἐοῦσ' ἡλείφεο ¹

32

Ath 10 447 b τὸν δὲ κρίθινον οἶνον καὶ βρῦτόν τινας καλοῦσιν —
.. Ἀρχίλοχος

ὥσπερ <παρ> ² αὐλῶ βρῦτον ἢ Θρήϊξ ἀνὴρ
ἢ Φρύξ ἔβρυζε, ³ κύβδα δ' ἦν πονευμένη ⁴

33

Orion 37 4 βάβαξ ὁ λάλος Ἀρχίλοχος

κατ' οἶκον ἐστρωφάτο μισητὸς ⁵ βάβαξ

34

Harp. 143 7 παλίνσκιον. . Ἀρχίλοχος Τριμέτροις

πρὸς τοῖχον ἐκλίνθησαν ἐν παλινσκήφῳ.

ἀντὶ τοῦ ἐν σκοτεινῷ

¹ Ath. -ετο Κνωχ γρηῦς ἐξῦσ' ἡλ ² Dind. ³ cf
βρύλλειν and βρῦν εἰπεῖν Κνωχ ἔβρυζεν ἢ Φρύξ ⁴ cf Alc
42 and 77 B (*Lyra Graeca* 1 pp 348, 446 Ed 2) ⁵ so *EM*,
E V Orion δυσμενής

¹ the word translated 'drank' most prob means 'swallowed down' (Boisacq), and was apparently a colloquial word for what was otherwise known as ἀμυστις or drinking without

ARCHILOCHUS

for the speech he delivered, in accordance with custom, at the tomb. As he stepped down from the platform, most of the women clasped his hand and put wreaths and ribbons upon his head as though he had been a winner in the Games, but Elpinicé went up to him and said 'You indeed deserve wreaths, Pericles, for the great things you have done, seeing that you have lost us many brave citizens, not in war with Medes or Phoenicians like my brother Cimon, but subduing an allied and kindred people' Thereupon Pericles with a gentle smile, it is said, quoted to her the words of Archilochus

Too old art thou to scent thyself with perfumes.

32

Athenaeus *Doctors at Dinner* The wine made of barley is called by some writers 'ale' . compare Archilochus

She drank to the tune of the flute as a Thracian
or Phrygian drinks his ale ¹

33 ²

Orion *Etymologicum* · βάβαξ —talkative, compare Archilochus

The talkative lecher ³ went to and fro in the
house

34 ⁴

Harpocration *Lexicon to the Ten Orators* παλίνσκιον ·
Archilochus in the *Trimeters*

They leant against the wall in the shadow ,
that is, in the dark

stopping for breath, a trick of the symposium, originally Thracian, which was done to the sound of the flute, cf Ath 11 783d ff, the Greek adds a still more reprehensible trait, *et a tergo percutiebatur*, see opp ² cf *E M* 183 50, *Et Vind. Cod* 131 ³ meaning doubtful, the words might also mean 'hated eunuch,' cf Hesych βάβακα, but cf μισητία and Hesych μισητός ⁴ cf Phot 374 10, Suid παλίνσκιον

ELEGY AND IAMBUS

35

Phot. *Lex.* 193. 22 κύψαι· ἀντὶ τοῦ ἀπάγξασθαι Ἀρχίλοχος·
κύψαντες ὕβριν ἀθρόην ἀπέφλυσαν.¹

36

Clem. Al *Str* 6 739 Ἀρχιλόχου τε ὁμοίως εἰρηκότος
ἄλλ' ἄλλος ἄλλῃ καρδίῃν ἰαίνεται·
παρὰ τὸ Ὀμηρικόν (*Od* 14 228)

37

Et Mag 311 40 ἐγκυτὶ ἐπίρρημα σημαῖνον τὸ ἐν χρῶ·
Ἀρχίλοχος
χαίτην ἀπ' ὤμων ἐγκυτὶ κεκαρμένος
τουτέστι πρὸς αὐτῷ τῷ δέρματι

38

Ibid 32 26 αἰηνές τὸ δεινὸν καὶ πολύστονον Ἀρχίλοχος·
προϋθῆκε παισὶ δεῖπνον αἰηνές φέρων.

39

Ibid 530 27 κορωνός ὁ γαῦρος καὶ ὑψαυχενῶν . Ἀρχί-
λοχος

Βοῦς ἐστὶν ἡμῖν ἐργάτης ἐν οἰκίῃ
κορωνός, ἔργων ἴδρις οὐδ' ἄρ<οῦν θέλων>.²

¹ Schn mss -οσαν ² *E Et ap. Reitz Ind. Rost* 1891
ἴδρις οὐδ' ἄρ, *Et Mag Vet* ἴδρις οὐδαμῶς, others ἴδρις (correc-
tions of οὐδ' ἄρ' οὐν θ)

¹ cf φλύω and *Ap Rh* 3 582 with Sch, *AP* 7. 351-2,
masculine precludes ref to the daughters of Lycambes; or,
116 °

ARCHILOCHUS

35

Photius *Lexicon*. κύψαι —that is, to hang oneself, compare Archilochus

They hung their heads and spued out ¹ all their pride.

36 ²

Clement of Alexandria *Miscellanies* Archilochus says :

But various are the things which cheer men's hearts,
in imitation of Homer.

37 ³

Etymologicum Magnum ἐγκυτί —a word meaning ἐν χρῶ
'skin-close'; compare Archilochus.

his hair (or mane) shorn skin-close from his shoulders

38

The Same αἰήνές —terrible or lamentable; compare Archilochus

brought and set before his children a lamentable feast ⁴

39 ⁵

The Same· κορωνός —haughty and head-in-air, . .
compare Archilochus

We have a working ox that is haughty, knowing his work but unwilling to plough.

keeping the Greek, 'sloughed' (like a snake), cf. *φλόα* Nic. *Al.* 302 and *φλοιός* ² cf. Sext *Emp Math* 11 44, Cram *A.P.* 3 488 17 ³ cf. *Et Mag. Vet.*, Callim ap. Hdn 1 511 22
⁴ the Eagle and the Vixen's young in the Fable (Schn.), see p 142 ⁵ cf. Hesych *κορωνός*, *Et Gud* 339. 31, Cram *A.P.* 4 76 30, *E.M. Vet*

ELEGY AND IAMBUS

40

Sch *Il.* 9 476 τὸ περιβεῖν τοῦτο δηλοῖ (περιέχειν πανταχόθεν)
οἶον καὶ Ἀρχίλοχος δηλοῖ ποιήσας

τοῖον γὰρ αὐλὴν ἔρκος ἀμφιδέδρομεν

41

Apoll Dyse Adi Gram Gr 2 1 1 161 [π τῶν εἰς ι
ληγόντων ἐπῖρρημάτων] τὸ γοῦν Ἀρχιλόχειον συνεστάλη·

ἀμισθὶ γάρ σε πάμπαν οὐ διαίξομεν

42

Sch *Theocri* 2 48 [ἵππομανές] . . λέγει γὰρ καὶ Ἀρχίλοχος
τὸ φῦμα φυτόν

ἐσθλὴν γὰρ ἄλλην οἶδα τοιούτου φυτοῦ
ἴησιν.¹

43

[Longin.] *Subl* 10 5 ὁ δὲ Ὅμηρος πῶς, ἐν γὰρ ἀπὸ πολλῶν
λεγέσθω ' τρομέουσι δέ τε φρένα ναῦται | δειδιότες τυτθὸν
γὰρ ὑπέκ θανάτοιο φέρονται, ὁ δὲ ποιητὴς οὐκ εἰς ἅπαξ
παρορίζει τὸ δεινόν, ἀλλὰ τοὺς αἰεὶ καὶ μόνον οὐχὶ κατὰ πᾶν κύμα
πολλάκις ἀπολλυμένους εἰκονογραφεῖ καὶ μὴν τὰς προθέσεις
ἀσυνθέτους οὐσας συναναγκάσας παρὰ φύσιν καὶ εἰς ἀλλήλας
συμβιασάμενος ' ὑπέκ θανάτοιο, ' τῷ μὲν συνεμπίπτοντι πάθει τὸ
ἔπος ὁμοίως ἐβασάνισε, τῇ δὲ τοῦ ἔπους συνθλίβει τὸ πάθος ἄκρως
ἀπεπλάσατο, καὶ μόνον οὐκ ἐνετύπωσε τῇ λέξει τοῦ κινδύνου τὸ
ιδίωμα² οὐκ ἄλλως ὁ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου

Eti Mag 424 18 ἦκη ἡ ὀξύτης τοῦ σιδήρου Ἀρχίλοχος

ἔστη³ κατ' ἡκὴν κύματός τε κἄνερμον.

¹ Toup mss εἴκασιν

² mss add ὑπέκ θανάτοιο φέρονται

³ mss ἴστη, *Eti Vind* ἰστήκει

ARCHILOCHUS

40

Scholast on Homer. περιθεῖν 'to run round' means this ('to surround on all sides'), as Archilochus shows, compare :

For such a fence runs round the courtyard

41 ¹

Apollonius Dyscolus *Adverbs* [on adverbs ending in iota] : the Archilochian citation gives it short .

For we will never carry thee across without pay ²

42 ³

Scholast on Theocritus [*ἰππομανέες*] : . . for Archilochus uses φυτόν (usually meaning 'plant') in the sense of 'tumour or growth'

For I know of another good cure for such a growth.

43 ⁴

[Longinus] *On the Sublime* And what of Homer? Let one example suffice ⁵ ' . . and the hearts of the sailors tremble for fear, for by but a little ride they from beneath death' . . . Homer does not set a limit to the danger once for all, but paints men continually about to be swallowed up by every successive wave Nay, by forcing the two prepositions ὑπό and ἐκ together unnaturally, he has tortured the verse to answer to the agony it describes, and by compressing the line has described the calamity surpassingly well, and all but stamped the peculiar nature of the peril on the words he employs Archilochus does the same in the shipwreck

Etymologicum Magnum ῥῆκη —the sharpness or edge of iron . compare Archilochus

stood on the edge between sea and wind

¹ cf Cram *A O* 3 300 24 ² referring to the story of Nessus ³ cf Hesych *φυτοῦ φύματος* ⁴ cf. *Et Mag* 47 22, *Et Vind Cod* 158, Zon 983, Fav 190 ⁵ *Il* 15 624

ELEGY AND IAMBUS

44

Sch Pind. *Ol* 12. 10 συμβόλους δὲ λέγομεν παρμους ἢ φήμας
ἢ ἀπαντήσεις· ὡς Ἀρχίλοχος

μετέρχομαί σε σύμβολον ποιεύμενος.¹

45

Ammon in Porph *Isag Proem* 9. 8 ἐπειδὴ γὰρ ἐκείνοι
σοφὸν ὠνόμαζον τὸν ἡντιοῦν ἐπιόντα τέχνην, ὧν εἰς ἣν καὶ Ἀρχί-
λοχος λέγων

τρίαιναν ἐσθλὸς ² καὶ κυβερνήτης σοφός

46

Eust *Od.* 1389 1 φηλήτου ³ δὲ τοῦ εἰρημένου χρήσις μὲν παρά
τε Ἡσιόδω καὶ παρὰ Ἀρχιλόχῳ ἐν τῷ

Φηλήτα ³ νύκτωρ περὶ πόλιν πωλεύμενε ⁴

ἡγουν κλέπτῃ νυκτιλόχῳ.

47

Hdn π. κλίσ ὄνομ 2 679. 5 μύκης . σημαίνει δὲ καὶ τὸ
αἰδοῖον τοῦ ἀνθρώπου, ὅπερ ἰσοσύλλαβως ἐκλινεν Ἀρχίλοχος·

ἀλλ' ἀπερρώγασί <μοι> ⁵

μύκῃ τένοντες

48

Eust *Il* 518 28 κλίνεται δὲ καὶ ὡς σπουδειακόν, Ἄρης, Ἄρου,
ὅθεν κατ' Ἰάδα διάλεκτον ἐπεκτείνας Ἀρχίλοχος ἔφη ἐν τοῖς Τρι-
μέτροις

παῖδ' Ἄρεω μιηφόνον

¹ mss also -μένη

⁴ Fick mss πολευμένῳ

² mss also -λόν

⁵ Cob.

³ mss φίλ

ARCHILOCHUS

44 ¹

Scholast on Pindar We call by the name of tokens or omens sneezes or sayings or meetings · compare Archilochus :

I seek thee making an omen ²

45

Ammonius · They, it seems, called a man σοφός, wise or skilled, who pursued any art or craft, and among them was Archilochus who says .

a good man and a skilled steersman . . . a three-sailed boat

46

Eustathius on the *Odyssey* The aforesaid word φηλήτης ‘ thief ’ occurs in Hesiod, and in Archilochus in the following line

Thief that prowlest round the city in the night,
that is, a thief that lies in wait by night

47 ³

Herodian *The Accentuation of Nouns* · μύκης :— . . . the male organ, declined by Archilochus with the same number of syllables,⁴ thus

fracti sunt nervi mentulae <meae>.

48

Eustathius on the *Iliad* It is also declined as a spondee ἄρης, ἄρου (‘ of Ares ’), whence extending it according to the Ionic dialect Archilochus gives in his *Trimeters* the form ἄρεω thus

son of bloody Ares

¹ cf Sch. *Il* 23. 199 ² or I supplicate thee, etc. ,
another scholion indicates the source of this note to be
Philochorus ³ cf Cram *A O.* 3 231 5 ⁴ i.e. not
with gen μύκητος

ELEGY AND IAMBUS

48A

Cedren *Hist. Comp.* 2. 612 9 : *πρεσβευτικῆς*
ἡλικίας, ἥτινι συμφέρειν τὴν ἀπραγμοσύνην Ἀρχίλοχος ὁ ποιητῆς
ἀπεφώνηατο.

Et Magn. Vet. μακκοᾶν διαλέγεσθαι . οἶον

βίος δ' ἀπράγμων τοῖς γέρουσι συμφέρει
 μάλιστα δ' εἰ τύχοιεν ἀπλόοι τρόποις
 ἢ μακκοᾶν μέλλοιεν ἢ ληρεῖν ὅλως,
 ὅπερ γερόντων ἐστίν

49

Paus. 7. 10 6

Σαπαίων

δὲ τούτων καὶ Ἀρχίλοχος ἐν ἱαμβείῳ μνήμην ἔσχε

[B'] TETRAMETRON

50

Sch Ar. *Pac* 603 [ὦ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε |
ρήματα] πρὸς ταῦτα καὶ Κρατῖνος ἐν Πυτίνῃ πεποίηκεν ' Ω
 λιπερνῆτες πολῖται, τὰμὰ δὴ ξυνίετε ' ¹ ἔστι δὲ πρὸς τὰ Ἀρχιλόχου

< Ω > ² λιπερνῆτες πολῖται, τὰμὰ δὴ ξυνίετε
 ῥήματ'.

51

Ath 3. 76 b τῶν δ' ἐν Πάρῳ τῇ νήσῳ (σύκων) Ἀρχίλοχος
 μνημονεύει, λέγων οὕτως

ἔα Πάρον καὶ σύκα κεῖνα καὶ θαλάσσιον βίον.

¹ the identity of the ll of C and A throws suspicion on
 the soundness of the line attributed to C ² B sugg 'A
 cf. *Et Gud* 371. 22 ἀλιτέρητες

¹ ascription doubtful

² Eust ad Dion 767., Str 10
 457, Euseb *Praep. Ev.* 5. 229 (σαβαῖοι)

³ the

ARCHILOCHUS

48A

Cedren *Compendium of Histories* . . the time of old age,
for which the poet Archilochus declares idleness to be good

Old Etymologicum Magnum μακκοῦν —to converse (?)
compare

An idle life is good for the aged, the more so if
they be simple in their ways or be like to be stupid
or to speak nought but foolishness. as old men will.¹

49²

Pausanias *Description of Greece* These

Sapaeans

are mentioned by Archilochus in an iambic poem.

[ii] TETRAMETERS³

50⁴

Scholast on Aristophanes *Peace* [‘ O wise and witty farmers,
understand these words of mine ’]: Cratinus has imitated the
same line in the *Flash*, thus, ‘ O most desolate fellow-townsmen,
etc It comes from Archilochus

O most desolate fellow-townsmen, understand
these words of mine

51

Athenaeus *Doctors at Dinner* The figs in Paros . are
mentioned by Archilochus, thus

Heed not Paros and those figs and the life of the
sea

metre is really trochaic, but the Alexandrian editors class
iambic and trochaic together as iambic in naming Books, and
before their day the word *ἰαμβος* had a more than merely
metrical connotation ⁴ cf *EM* 566 53, *E. Gud*

371 28

ELEGY AND IAMBUS

52

Str 8 370 Ἡσίοδον μέντοι καὶ Ἀρχίλοχον ἤδη εἰδέναι (φησὶν Ἀπολλόδωρος) καὶ Ἑλλήνας λεγομένους τοὺς σύμπαντας καὶ Πανέλληνας τὸν μὲν περὶ τῶν Προιτίδων λέγοντα, ὡς Πανέλληνες ἐμνήστευον αὐτάς, τὸν δέ

ὡς Πανελλήνων οἰζὺς ἐς Θάσον συνέδραμεν.

53

Sch Pind *Ol* 1 97 . . Ἀλκαῖος καὶ Ἀλκμᾶν λίθον φασὶν
ἐπαιωρεῖσθαι τῷ Ταντάλῳ ἐποίησε δὲ καὶ Ἀρχίλοχος

μηδ' ὁ Ταντάλου λίθος
τῆσδ' ὑπὲρ νήσου κρεμάσθω

54

Heracl *All Hom.* 5 . καθάπερ Ἀρχίλοχος μὲν τοῖς
Θρακικοῖς ἀπειλημμένος δεινοῖς τὸν πόλεμον εἰκάξει θαλαττίῳ
κλύδωνι, λέγων ὧδέ πως

Γλαῦχ',¹ ὄρα· βαθὺς γὰρ ἤδη κύμασιν ταρασσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν² ἴσταται νέφος,
σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπτίης φόβος.

55

Clem Al. *Str* 6 739 [π Ἀρχιλόχου] ἔτι κακῆϊνο μεταφράζων
'Νίκης ἀνθρώποισι θεῶν ἐκ πείρατα κείται' διὰ τοῦδε τοῦ ἱάμβου
δηλὸς ἐστὶ

καὶ νέους θάρσυνε³ νίκης δ' ἐν θεοῖσι πείρατα

¹ most mss γλαῦκε (to avoid its being read as γλαῦκα)
² mss of Heracl ὀρπον ³ Elms mss θαρρῶναι

¹ cf Plut *Praec Reip* 6, Paus 10 31 12 ² cf Plut. *Superst* 8, Sch Hermog. *Rh.* 5 526 W, Theophr. *Sign* 3.
124

ARCHILOCHUS

52

Strabo *Geography*. Hesiod, however, and Archilochus, according to Apollodorus, already know that they are called collectively both 'Greeks' and 'All-Greeks,' the one using the latter word of the suitors of the daughters of Proetus, the other thus.

How hath the misery of all Greece gathered in
Thasos!

53¹

Scholast on Pindar [on Tantalus]: Alcaeus and Aleman say that a stone was hung over him, . . . and Archilochus writes

nor let the stone of Tantalus overhang this isle.

54²

Heraclitus *Homeric Allegories* . . . just as Archilochus, entangled in the Thracian troubles, likens the war to a storm at sea, somehow thus

Look, Glaucus; the waves e'en now run high, and
upright about the tops of the Gyrae stands a cloud,
the token of a storm; fear cometh of the unexpected.³

55

Clement of Alexandria *Miscellanies* [Archilochus] Moreover he clearly adapts the following line, 'The ends of victory lie for man in the hands of the Gods,'⁴ in the Iambic

and hearten the young; the ends of victory are
among the Gods.⁵

8, Cic. *Att.* 5 12 (where B sugg. ἀκρα Γυράων) ³ i e be warned in time ⁴ apparently misquoted from *Il.* 7 102

⁵ i e the victory is in their hands to decide

ELEGY AND IAMBUS

56

Stob. *Fl.* 105 24 [ὅτι ἀβέβαιος ἡ τῶν ἀνθρώπων εὐπραξία μεταπιπτούσης ῥαδίως τῆς τύχης] Ἀρχιλόχου

Τοῖς θεοῖς τιθεῖο¹ πάντα· πολλάκις μὲν ἐκ κακῶν
ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,
πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας
ὑπτίους κλίνουσ' ² ἔπειτα πολλὰ γίγνεται κακά,
καὶ βίου χρήμῃ πλανᾶται καὶ νόου παρήγορος

57

Sch *Il* 24 81 οἱ νεώτεροι κέρας τὴν συμπλοκὴν τῶν τριχῶν
ὁμοίαν κέρατι

Τὸν κεροπλάστην ἄειδε Γλαῦκον

Plut *Soll. An* 24 κέρας γὰρ τὴν τρίχα λέγεσθαι καὶ τὸ
κεῖρασθαι διὰ τοῦτο καὶ τὴν κουράν καὶ τὸν παρ' Ἀρχιλόχῳ κερο-
πλάστην φιλόκοσμον εἶναι περὶ κόμην καὶ καλλωπιστήν

58

Dio Chrys 2 456 ὁ δὲ Ἀρχιλόχος . περὶ στρατηγοῦ λέγων
οὕτω φησίν·

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον³
οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρμένον,
ἀλλὰ μοι σμικρὸς τις εἴη καὶ περὶ κνήμας ἰδεῖν
ῥοϊκός,⁴ ἀσφαλῶς βεβηκὼς ποσσὶ, καρδίης πλέως.⁵

¹ *E* mss τίθει, τ' εἰθεῖα ² Valck mss κινουστ' ³ Hemst
Dio -πλεγμένον, Gal. -πηγμένον ⁴ so Gal Dio ραιβός, cf.
Poll 2 193 ⁵ so Gal Dio καὶ ἐπὶ κνήμαισιν δασύς (perh
corruption of καπὶ κόρσαισιν δ, for καρδίης πλέως is by no
means certain, *E*)

¹ cf Hesych κεροπλάστης, Poll 2 31 ² cf Gal in
Hippocr *de Artic* 3 vol. 18. 1 537 K, 604, Erotian 13 32
126

ARCHILOCHUS

56

Stobaeus *Anthology* [that human prosperity is uncertain, because fortune easily changes] Archilochus —

Thou shouldest entrust all things to the Gods ; often they raise upright those that be laid low on the black earth through misfortunes, and often they overthrow men and lay them on their backs though they stand firm enough ; then cometh much trouble, and a man wanders in need of food and distraught in mind

57 ¹

Scholast on the *Iliad* Later writers call by the name of κέρας or 'horn' the hornlike bunching-together of the hair of the head , compare Archilochus .

Sing of Glaucus the horn-fashioner

Plutarch *Sagacity of Animals* [on the same passage of Homer] For some writers say that the hair is called κέρας or 'horn,' whence come κείρασθαι 'to be shorn' and κουρά 'cutting of the hair,' and explain the 'horn-fashioner' of Archilochus as 'vain of one's hair' or 'foppish'

58 ²

Dio Chrysostom *Orationes* Archilochus . speaking of a general, says :

I love not a tall general nor a straddling, nor one proud of his hair nor one part-shaven, ³ for me a man should be short and bowlegged to behold, set firm on his feet, full of heart ⁴

Klein, Sch Theocr 4. 49, Philostr *Vit Soph* 238 K ³ prob with shaven upper-lip ⁴ so Galen's version, perh. = full of pith, 'heart,' if right, can hardly mean courage here . or, emending Dio's version shaggy-browed (cf l 2)

ELEGY AND IAMBUS

59

Plut *Vit. Galb* 27 ἀλλὰ γὰρ καὶ τούτου τὴν κεφαλὴν ἀποτε-
μόντες καὶ Δάκωνος ἐκόμισαν πρὸς τὸν Ὀθωνα δωρεὰς αἰτοῦντες.
ὥς δὲ φησιν Ἀρχίλοχος

ἐπτα γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίν,
χίλιοι φονῆς ἐσμέν·

οὕτως τότε πολλοὶ τοῦ φόνου μὴ συνεφαισάμενοι, χεῖρας δὲ καὶ
ξίφη καθαιμάσσοντες ἐπεδείκνυντο καὶ δωρεὰς ἤτουν βιβλία διδόντες
τῷ Ὀθωνι.

60

Anecd. Var. Schoell 1 206 3 ὁ δὲ τροχαῖος (ἐκλήθη) ὅτι
τροχαλὸν ἔχει τὸν ρυθμόν· καὶ γὰρ Ἀρχίλοχος ἐπὶ τῶν θερμῶν ὑπο-
θέσεων αὐτῷ κέχρηται, ὥς ἐν τῷ

Ἐρξίη, πῇ δηῦτ' ἄνολβος ἀθροίζεται στρατός,

61

Plut *Quaest. Conv.* 3. 10 2 [π σῆψιν κρέων] τὸν δὲ
ἥλιον ἀναρπάζειν μᾶλλον ἐκ τῶν σωμάτων τὸ νοτερόν διὰ τὴν
πύρωσιν· πρὸς ὃ καὶ τὸν Ἀρχίλοχον εἰρηκέναι φυσικῶς

ἐλπομαι, πολλοὺς μὲν αὐτῶν Σείριος καταναεῖ
ὀξὺς ἐλλάμπων.

62

Clem. Al. *Str.* 6 739 καθάπερ ἀμέλει κακέينو τὸ ἔπος
(*Il.* 18 309) ' ξυνὸς Ἐννάλιος καὶ τε κτανέοντα κατέκτα,' μεταποιῶν
αὐτὸς (ὁ Ἀρχίλοχος) ὧδέ πως ἐξήνεγκεν

ἐρξάτω δ'·¹ ἐτήτυμον γὰρ ξυνὸς ἀνθρώποις Ἄρης.

¹ *E*, or ἐρρέτω δ' mss ἔρξω

¹ cf Heph 6 2 p 18 C and Sch 271 8, Mar. Vict *Gr. Lat.*
6. 84. 26, *E M Vet.* (ascribes it to Callimachus) ² Marius

ARCHILOCHUS

59

Plutarch *Life of Galba* But nevertheless they cut off Vinus' head and Iaco's too, and took them to Otho to ask for rewards. But as Archilochus says.

Of seven that lie dead whom we overtook in the pursuit, we are the thousand slayers.

In like manner then many that had no hand in the murder bloodied their hands and swords to show to Otho, and thrusting papers upon him, asked for rewards.

60¹

Schoell's *Anecdota Varia* It is called a trochee because it has a running rhythm, for Archilochus uses it when his theme is 'hot' or excited, as in the line²

Where, O where, Erxias, is the luckless host mustering?

61³

Plutarch *Dinner-Table Problems* [on the rotting of meat]:
. . . but the sun rather takes up the moisture from the carcasses by its burning heat; wherefore Archilochus speaks scientifically where he says.

Many of them I hope the Dog-Star⁴ will wither up with his keen rays.

62

Clement of Alexandria *Miscellanies* . . . just as the line 'The War-God is alike to all and slayeth him that would slay' is adapted thus by Archilochus:

Let him do it; for truly Ares is alike to all.

Vict says that the catalectic tetrameter 'which is called Archilochian' is *aptum festinis narrationibus*³ cf. Hesych *Σείπιος*⁴ i.e. the sun in the time of the Dog-Star

ELEGY AND IAMBUS

63

Stob. *Fl* 126 4 [ὅτι τῶν πλείστων μετὰ θάνατον ἡ μνήμη διαρρεῖ ταχέως] Ἀρχιλόχου

Οὐ τις αἰδοῖος μετ' ἀστῶν οὐδὲ¹ περίφημος θανὼν
γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοοῦ διώκομεν
ζῶντες ἔτι·² κάκιστα δ' αἰεὶ³ τῷ θανόντι γίγνεται

64

Ibid. 125 5 [ὅτι οὐ χρὴ παραινέειν εἰς τοὺς τετελευτηκότας]·
Ἀρχιλόχου

οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομεῖν ἐπ' ἀνδράσιν.

65

Theophil *Autol* 2 37. 377 [ὅτι οἱ τὰ ἄδικα πράσσοντες μέλλουσιν κολάζεσθαι] ὁμοίως καὶ Ἀρχιλόχος

ἐν δ' ἐπίσταμαι μέγα,
τὸν κακῶς <με>⁴ δρῶντα δέννοις⁵ ἀνταμείβεσθαι
κακοῖς.

66

Stob *Fl* 20 28 [π ὀργῆς]·

Θυμέ, θύμ' ἀμυγχανοῖσι κήδεσιν κυκώμενε,
ἀνάδν,⁶ δυσμενῶν δ' ἀλέξεν προσβαλὼν ἐναντίον
στέρνον ἐνδόκοισιν,⁷ ἐχθρῶν πλησίον κατασταθεὶς
ἀσφαλῆως καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο
μήτε νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρεο·
ἀλλὰ χαρτοῖσιν τε χαῖρε καὶ κακαῖσιν ἀσχάλα
μὴ λήην· γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει.

¹ mss καὶ

² E mss ζωοι (correction of hapl ζῶντι)

³ mss δέει, δέ

⁴ Heck

⁵ Herzog mss δεινοῖς

⁶ Büch mss ἀναδεν

⁷ Valck cf Hesych ἐνδοκος

ἐνέδρα mss ἐν δοκοῖσιν

ARCHILOCHUS

63

Stobaeus *Anthology* [that after death most of us are quickly forgotten] · Archilochus —

No man getteth honour or glory of his countrymen once he be dead; rather do we pursue the favour of the living while we live; the dead getteth ever the worst part.

64¹

The Same [that we ought not to make a mock of the dead]: Archilochus —

It is not good to revile dead men

65

Theophilus of Antioch *To Autolycus* [that those who do wrong will be punished] · Similarly Archilochus:—

One great thing I know,² how to recompense with evil reproaches him that doeth me evil.

66³

Stobaeus *Anthology* [on anger]: Archilochus.—

Soul, my soul, that art confounded with hopeless troubles, look up and defend thyself against thy enemies, setting a bold front against ambushes and standing nigh unto the foe firm-planted; and exult not openly if thou prevail, nor if thou prevail not be wailing at home, but rejoice not overmuch in delightful things nor be vexed overmuch in ill, knowing what sort of temper⁴ possesseth man.

¹ cf. Clem Al *Str* 6 5. 10. 425, Sch *Od* 23 412 ² cf. the Fox and the Hedgehog, fr. 118 ³ cf. Dion. Hal *Comp.* 17, Apost. 18 8a ⁴ i.e. temperament, the Gk. is 'rhythm,' cf. Theogn 966

ELEGY AND IAMBUS

67

Arist *Pol* 7 1328 a 1 πρὸς γὰρ τοὺς συνήθεις καὶ φίλους ὁ θυμὸς αἴρεται μᾶλλον ἢ πρὸς τοὺς ἀγνώτας ὀλιγωρεῖσθαι νομίσας διὸ καὶ Ἀρχίλοχος προσηκόντως τοῖς φίλοις ἐγκαλῶν διαλέγεται πρὸς τὸν θυμόν

σὺ γὰρ δὴ παρὰ φίλων ἀπάγχει.¹

68

Ath 10 433 e [π. δίψης μεταφορικῶς] τῆς δὲ δίψης οὐδὲν ἔστι πολυποθητότερον. διόπερ καὶ τὸ Ἄργος πολυδίψιον ὁ ποιητῆς ἔφη, τὸ πολυπόθητον διὰ τὸν χρόνον διὸ καὶ ὁ Σοφοκλῆς φησι . καὶ ὁ Ἀρχίλοχος·

μάχης δὲ τῆς σῆς, ὥστε διψέων πιεῖν,
ὥς ἐρέω.

69

Hdn π σχημ 57 2 [π τοῦ πολυπτώτου] ἔστι δὲ τὸ τοιοῦτον σχῆμα καὶ παρά τισι τῶν ποιητῶν, ὡς παρὰ Ἀρχιλόχῳ

νῦν δὲ Λεῳφίλος μὲν ἄρχει, Λεῳφίλος δ' ἐπικρατεῖ,
Λεῳφίλῳ δὲ πάντα κεῖται, Λεῳφίλος δ' ἀκουέτω²

70

Theon *Prog* 1 153 W Ὅμηρον μεταφράζων, ὅτε φησὶ 'τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων, | οἷον ἐπ' ἡμαρ ἀγῆσι πατὴρ ἀνδρῶν τε θεῶν τε' (*Od* 18 135), ὁ Ἀρχίλοχος

Τοῖος ἀνθρώποισι θυμός, Γλαῦκε, Λεπτίνεω πάι,
γίγνεται θνητοῖς, ὀκοῖον³ Ζεὺς ἐφ' ἡμέρην ἄγῃ,
καὶ φρουεῦσι τοῖ' ὀκοίοις ἐγκυρέωσιν ἔργμασιν⁴

¹ mss οὐ γ δ περὶ φ ἀπάγχε(το), -εαι ² B mss ἄκουε
³ v.l in Sch Herm and Stob other cit ὀκοίην ⁴ 1 3 add. Jac. from Plat. *Eryx* 397 e (cf Stob *Fl* 92, 21, Apost 12 97 d)

ARCHILOCHUS

67

Aristotle *Politics*: When we think we are slighted, our anger rises more against friends and acquaintance than against strangers. And so Archilochus is quite right when he thus addresses his soul in blame of his friends:

For 'tis thy friends make ¹ thee choke thyself.²

68

Athenaeus *Doctors at Dinner* [on the metaphor of thirst]: There is no desire more imperious than that of thirst, and that is why Homer calls Argos 'much-thirsted-after,' as being greatly desired owing to lapse of time [to the absent Greeks]. And so too Sophocles says . . . and Archilochus

I long to fight with thee even as when I am thirsty I long to drink.

69

Herodian *Figures of Speech* [repetition of a word in various cases] It occurs also in certain of the poets, as in Archilochus thus

But now the rule is with Leophilus, the power is with Leophilus, all belongeth to Leophilus, and I address Leophilus.

70 ³

Theon *First Course in Grammar* Adapting Homer where he says 'such is the mind of earthly man as the Father of Gods and men may bring him for the day,' Archilochus says this:

Such, Glaucus son of Leptines, becometh the mind of mortal man as Zeus may bring him for the day, and he thinketh such things as the deeds he meeteth.

¹ or made ² or hang thyself ³ cf Sch Hermog. *Rh. Gr.* 7 934 W, Diog L 9 71, Suid *Πυρρώνειοι*, Stob. *Ecl. Phys.* 1 38, Plut *Nobil.* 22, *Vit Hom Gale Opusc.* 366, Sext *Emp. Math.* 7. 218

ELEGY AND IAMBUS

71

Plut *de E* 5 ' εἰ γὰρ ὠφελον' φησὶν ἕκαστος τῶν εὐχομένων,
καὶ Ἀρχίλοχος

εἰ γὰρ ὥς ἐμοὶ γένοιτο χεῖρα¹ Νεοβούλης θιγεῖν.

72

Sch Eur. *Med* 679 ἄσκον τοῖνον λέγει τὸν περὶ τὴν γαστέρα
τόπον Ἀρχίλοχος·

καὶ πεσεῖν δρῆστην ἐπ' ἄσκον καπὶ γαστρὶ γαστέρα
προσβαλεῖν μηρούς τε μηροῖς.

73

Clem Al *Str.* 6. 739 αὐθὶς τε ὁ Ἀρχίλοχος τὸ Ὀμηρικὸν
ἐκεῖνο μεταφέρων (*Il* 9. 116) ' ἀασάμην οὐδ' αὐτὸς ἀναίνομαι,
ἀντὶ νυ πολλῶν' ὥδέ πως γράφει

ἤμβλακον, καὶ πού τιν' ἄλλον ἢδ' ἄτη κιχήσατο²

74

Arist *Rhet* 3 1418 b. 28 καὶ ὥς Ἀρχίλοχος ψέγει· ποιεῖ
γὰρ τὸν πατέρα λέγοντα περὶ τῆς θυγατρὸς ἐν τῷ ἱάμβῳ

Χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον
οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων
ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος
ἡλίῳ λάμποντι.³ λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους δέος.
ἐκ δὲ τοῦ καὶ πιστὰ⁴ πάντα καπῖελπτα γίγνεται 5
ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,
μηδ' ὅταν⁵ δελφῖσι θῆρες ἀνταμείψωνται νομὸν
ἐνάλιον καὶ σφιν θαλάσσης ἡχέεντα κύματα
φίλτερ' ἡπείρου γένηται τοῖσι τ'⁶ ἡδὺ ἦν ὅρος.

¹ Elms χειρὶ ² for ἄτη B compares ἀτέει Callim *fr* 537
³ Haupt mss -ου λάμποντος -ον λάμποντα (cf Hdt 7 28,
Aesch P V 625) ⁴ E ⁵ Liebel mss τοῦ οὐκ ἄπιστα
⁶ B. mss ἵνα ⁶ E (τοῖσι τε rel.) mss δ'

¹ perh the 'so' used in prayers to imply a precedent vow
² or, emending the unusual Greek, touch N with my hand
134

ARCHILOCHUS

71

Plutarch *On the E at Delphi*: 'I would that' says every man that prays, and Archilochus says

I would that so¹ I might be granted to touch Neobulè's hand.²

72

Scholias on Euripides · Thus *ἀσκός* (bag made of skin) is here used of the region of the belly, compare Archilochus:

et impigrum in utrem cadeie et ventrem trudere in ventrem, femora in femora.

73

Clement of Alexandria *Miscellanea* And again Archilochus, adapting the Homeric line 'I was infatuate, I myself deny it not, worth many hosts . . .', writes

I sinned, and methinks this retribution hath overtaken another.

74³

Aristotle *Rhetoric* (see fr 25) Archilochus, who in his censure makes the father speak of the daughter in the Iambic poem⁴

There is nothing in the world unexpected, nothing to be sworn impossible nor yet marvellous, now that Zeus the Father of the Olympians hath made night of noon by hiding the light of the shining Sun so that sore fear came upon mankind. Henceforth is anything whatsoever to be believed or expected. Let not one of you marvel, nay, though he see the beasts of the field exchange pasture with the dolphins of the deep, and the roaring waves of the sea become dearer than the land to such as loved the hill⁵

³ cf. Stob *Fl* 110 10, Plut. *Fac Lun.* 19 (quoted Mmn. 20)

⁴ ll 2-9 are found only in Stobaeus ⁵ prob ref. to the eclipse usually dated 6th Apr 648 B C but recently put at 5th Apr 647, that of June 27 660, which was total at Thasos and not at Paros, would also fall in A's lifetime (Ginzel)

ELEGY AND IAMBUS

75

Plut *Aud. Poet* 6 . . οἶον εὐθύς δ' Ἀρχίλοχος ὅταν μὲν εὐχόμενος λέγῃ·

Κλυθ' ἄναξ Ἥφαιστε καί μοι σύμμαχος γου-
νουμένῳ

ἴλαος γενεῦ,¹ χαρίζεω δ' οἶά περ χαρίζεαι

76

Ath 4. (5) 180 e, p 414 Kaib τὸ γὰρ ἐξάρχειν τῆς φόρμυγος ἴδιον διόπερ ὁ μὲν Ἡσίοδος φησιν . καὶ δ' Ἀρχίλοχος·

αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον παιήονα

77

Ibid 14 628 a Φιλόχορος δέ φησιν ὡς οἱ παλαιοὶ σπένδοντες οὐκ αἰεὶ διθυραμβοῦσιν, ἀλλ' ὅταν σπένδωσι, τὸν μὲν Διόνυσον ἐν οἴῳ καὶ μέθῃ τὸν δὲ Ἀπόλλωνα μεθ' ἡσυχίας καὶ τάξεως μέλποντες Ἀρχίλοχος γοῦν φησιν·

Ὡς Διωνύσοι' ἄνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον οἴῳ συγκεραυνωθείς φρένας

78

Ibid 1. 7 f περὶ Περικλέους φησὶν Ἀρχίλοχος . ὡς ἀκλήτου ἐπεισοπαύοντος εἰς τὰ συμπόσια Μυκονίων δίκην² . .

πολλὸν δὲ πίνων καὶ χαλίκρητον μέθυ,³
οὔτε τῖμον εἰσενέγκας⁴ . . .
οὐδὲ μὴν κληθεὶς <ἐς> ἡλθες οἶα δὴ <ς φίλους>⁵
φίλος
ἀλλὰ σ' εὖ⁶ γαστήρ νόον τε καὶ φρένας παρήγαγεν
εἰς ἀναιδείην

¹ or γενέῳ? mss γενοῦ ² cf Suid Μυκωνίος γείτων .
παροιμία· Μυκωνίων δίκην ἐπεισοπέπαικεν εἰς τὰ συμπόσια
³ Cas : mss μεθύων ⁴ Schw mss εἰσένεγκας ⁵ Ribb
(but φίλων), cf Zenob 2 46 ἀκλητὶ κωμάζουσιν εἰς φίλους φίλοι
⁶ E, cf Plat *Theaet* 169 b μάλ' εὖ με συγκεκόφασιν, *Symp*
194 a, *Dead Adonis* 31 mss σευ

¹ taking χαρίζεαι as subjunctive, cf. Hd1 5. 23 συνέχεαι,
136

ARCHILOCHUS

75

Plutarch *How the Young should listen to Poetry* . . . As for instance when Archilochus prays :

Give ear, Lord Hephaestus, be a propitious aider
in the fray unto thy suppliant, and grant me what
Thou shalt grant ;¹

he clearly is calling on the God, but when . . . (see fr 12)

76

Athenaeus *Doctors at Dinner* : The term ἐξάργειν 'to lead off' is peculiar to the lyre, thus Hesiod says . . . and Archilochus .

myself leading off the Lesbian Paean to the sound
of the flute.²

77

The Same . According to Philochorus the ancients do not always sing a dithyramb when pouring the libation, but when the libation has been poured, thus praising Apollo quietly and with decorum and Dionysus amid wine and jollity Compare Archilochus

For I know how to lead off the pretty tune of Lord
Dionysus, my wits thunderstricken with wine.³

78⁴

The Same Archilochus speaks of Pericles as breaking into banquets uninvited like the Mycomans .

drinking much and unmingled wine, neither contributing thy cost [nor . . .] ; nor yet enterest thou invited as a friend unto friends, but thy belly hath sore beguiled thy mind and thy wits to have no shame⁵

Aesch *Cho* 780, Sa 46 8 *LG* 1 Ed 2, but it may be 'what thou grantest (habitually),' cf fr 27² if the context is sound, the line is cited to show that A. thought it necessary to mention the flute as exceptional³ i.e. 'after men have well drunken'⁴ cf Eust *Il* 1148 38⁵ the 3rd-Cent. B.C. Papyrus containing the ends of 8 tetrameters perh. of Archilochus, Milne *Cat Lat Pap Brit Mus* 55 p 43, is unfortunately too fragmentary to be included in this book

ELEGY AND IAMBUS

[Γ'] TETRAMETΡΩΝ ΑΣΥΝΑΡΤΗΤΩΝ

79, 80, 81, 82

Heph. 15 2 p 47 Cons. [π ἀσυναρτήτων] πρῶτος δὲ καὶ τούτοις Ἀρχίλοχος κέχρηται πῇ μὲν γὰρ ἐποίησεν ἐκ τε ἀναπαιστικοῦ ἐφθημιμεροῦς καὶ τροχαικοῦ ἡμιολίου τοῦ καλουμένου ἰθυφαλλικοῦ 'Ἐρασμονίδη,' κτλ τοῦτο δὲ οἱ μετ' αὐτὸν οὐχ ὁμοίως αὐτῷ ἔγραψαν. οὗτος μὲν γὰρ τῇ τε τομῇ δι' ὅλου κέχρηται¹ καὶ σπονδείους παρέλαβεν ἐν τῷ ἀναπαιστικῷ κώλῳ οἶον 'ἀστῶν δὲ' κτλ, οἱ δὲ μετ' αὐτὸν τῇ μὲν τομῇ ἀδιαφόρως ἐχρήσαντο, ὥσπερ Κρατῖνος.

Ibid 6 p 49 ὑπονόησεις δ' ἂν τις καὶ τρίτην διαφορὰν εἶναι τῷ Ἀρχιλόχῳ πρὸς τοὺς μετ' αὐτόν, καθ' ἣν ἀναπαίστῳ δοκεῖ τῷ πρώτῳ χρῆσθαι, 'ἐρέω' κτλ, 'φιλέειν' κτλ, ᾧ οὐκ ἐχρήσαντο ἐκεῖνοι φαίνεται δὲ οὐδ' αὐτὸς κεχρημένος δύναται γὰρ ἀμφοτέρα κατὰ συνεκφώνησιν εἰς ἱαμβον περιίστασθαι

Ibid. 8 7. p. 27 [π ἀναπαιστικοῦ] πρῶτος δὲ Ἀρχίλοχος ἐχρήσατο τῷ μεγέθει τούτῳ, ἐν τοῖς Τετραμέτροις προτάξας αὐτὸ τοῦ ἰθυφαλλικοῦ τὸ γὰρ 'Ἐρασμονίδη Χαρίλαε,' ἐφθημιμερές ἐστὶν ἀναπαιστικόν ἐχρήσατο δὲ τῷ πρώτῳ ποδὶ καὶ ἱάμβῳ, ὥς καὶ ἐκ τοῦ παραδείγματός ἐστι δῆλον, καὶ σπονδεῖω 'Δήμητρι' κτλ ἀναπαίστῳ δὲ τῷ πρώτῳ ἐπὶ δύο μόνων στίχων κεχρησθαι δοκεῖ 'ἐρέω' κτλ καὶ 'φιλέειν' κτλ ταῦτα δὲ ἀμφοτέρα κατὰ συνεκφώνησιν ἱαμβον ἔχει τὸν πρῶτον πόδα

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον
ἐρέω, πολὺ φίλταθ' ἐταίρων, τέρψεται δ' ἀκούων.

φιλέειν στυγνὸν περ εἶντα μηδὲ διαλέγεσθαι
ἀστῶν δ' οἱ μὲν κατόπισθεν ᾔσαν, οἱ δὲ πολλοὶ
Δήμητρί τε χεῖρας ἀνέζων

¹ Consb. mss insert (τοῦ) ἐφθημιμεροῦς

¹ i.e. compounded of two parts properly 'unconnectable'

ARCHILOCHUS

[iii] ASYNARTETE¹ TETRAMETERS

79, 80, 81, 82²

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]
These too were first used by Archilochus. For in some places he combined the 3½-foot anapaestic and the 1½-foot trochaic called ithyphallic, thus 'Charilaus,' etc. But his successors did not write it in the same way. For while he employed the caesura (or word-separation) only at the end of the colon, and admitted spondees in the anapaestic part of the line as 'And some of the citizens' etc, his successors employed the caesura promiscuously; compare Cratinus. . .

The Same: And one might take it there is a third point of difference between Archilochus and his successors, namely that he appears to use an anapaest in the first foot, thus 'I will tell' etc. and 'To love him though hateful' etc, which they did not. But this is probably wrong, because in both cases the apparent anapaest becomes an iambus by synecphonesis or combination of vowels

The Same [on the anapaestic]. Archilochus was the first to use an anapaestic with this number of feet, putting it before the ithyphallic in the *Tetrameters*, for 'Charilaus son of Erasmon' is a 3½-foot anapaestic, and he also used an iambus in the first foot, as is clear from the example just quoted, and even a spondee as 'about to raise' etc. The first-foot anapaest seems to be found only in two lines, 'I will tell' etc and 'To love him though hateful' etc, but in both lines the anapaest is really an iambus by synecphonesis

Charilaus son of Erasmon, I'll tell thee a droll thing,
thou much the dearest of my comrades, and the
hearing of it shall delight thee . . .

to love him though hateful and not talk with . . .

and some of the citizens went behind but most of
them . .

about to raise hands to Demeter . . .

² of Heph pp 48-9 C, Sch. Pind. *P. arg.* 9. 12, *Is. arg.* 3 5,
Sud. Εὐγένιος

ELEGY AND IAMBUS

82A

Ath. 10. 415 d *περὶ δὲ Θυὸς τοῦ Παφλαγόνων βασιλέως ὅτι καὶ αὐτὸς ἦν πολυφάγος προειρήκαμεν* (4 144 f) Ἀρχιλόχος δ' ἐν Τετραμέτροις Χαρίλαν εἰς τὰ ὅμοια διαβέβληκεν

83

Gram *ap.* Welcker *Opusc.* 4. 50 . . τὰ παρὰ τῇ γραφῇ διαφορούμενα· εἰσὶ ταῦτα . εἵκελος ἀστεροπῇ καὶ τὸ ἵκελος βακχεία¹ καὶ

ἔωθεν ἕκαστος ἔπινεν· ἐν δὲ βακχίῃσιν²
Ἀρχιλόχος

ΕΠΩΙΔΩΝ

84

Stob *Fl* 64. 12. [ψόγος Ἀφροδίτης· καὶ ὅτι φαῦλον ὁ ἔρως καὶ πόσων εἴη κακῶν γεγονῶς αἴτιος] Ἀρχιλόχου·

Δύστηνος ἔγκειμαι πόθῳ
ἄψυχος, χαλεπῇσι θεῶν ὀδύνῃσιν ἔκῃτι
πεπαρμένος δι' ὀστέων.

85

Heph 15 9 p 50 Cons. τρίτον δέ ἐστι παρὰ Ἀρχιλόχῳ ἀσυνάρτητον ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἱαμβικοῦ διμέτρου ἀκαταλήκτου

ἀλλὰ μ' ὁ λυσιμελής,³ ὦ ταῖρε, δάμνεται πόθος.

86

Ammon. 6 Valck. *Words Alike but Different* αἶνος καὶ παροιμία ὁ μὲν γὰρ αἶνός ἐστι λόγος κατὰ ἀναπόλησιν μυθικὴν ἀπὸ ἀλόγων ζώων ἢ φυτῶν πρὸς ἀνθρώπους εἰρημένος, ὡς φησι

¹ ms βακχεία ² B mss ἔξωθεν and βακχίη ³ mss -τελής

¹ cf Ael *V H.* 1 27, Eust 1630. 4 ² cf. Diogen. *Paroem Praef* 178, *Rh Gr W* 2 11, *E Gud.* 19. 22, Eust. *Il.* 140

ARCHILOCHUS

82A

Athenaeus *Doctors at Dinner*: We have already spoken of the gluttony of Thys the king of the Paphlagonians . . . And Archilochus in the *Tetrameters* has reproached Charilas with the same thing ¹

83

Grammarians in Welcker's *Opuscula*. . . . The words that differ in the spelling these are . . . *εἴκελος* 'like' in 'like lightning,' and *ἵκελος*, *βακχεία* 'Bacchic revelry' and *βακχία* in Archilochus' line:

each man drank from dawn onward, and in Bacchic revelries . .

EPODES

84

Stobaeus *Anthology* [censure of Aphrodite; and that love is a poor thing and of how many ills the cause] Archilochus.—

Wretched I lie, dead with desire, pierced through my bones with the bitter pains the Gods have given me.

85

Hephaestion *Handbook of Metre*. There is a third 'un-connectable' line in Archilochus, consisting of a 2½-foot dactylic and an iambic dimeter acatalectic:

but Desire that looseth our limbs, my comrade, overwhelmeth me.

86 ²

Ammonius *Words Alike but Different* αἶνος 'fable' and παροιμία 'proverb' —the Fable is a fictitious narrative concerning the animal or vegetable creation applied to man,

855 4, *Od* 1768 61, Sch *Od* 14 508, Cram *A P.* 3 371. 13, *Apoll Dys. de Dub.* 490 B, Sch *Il* 19. 407, Philostr. *Im* 298 K, Sch *Ar Av* 651, *Prisc Gr Lat.* 2 430 6 K, *Aesop* 5, *Phaedr* 1 28, *Theon Prog.* 1 10

ELEGY AND IAMBUS

Δούκιος Ταρραίος ἐν πρώτῳ Παροιμιῶν, οἷον ἀπὸ μὲν ἀλόγων
ζώων ὡς παρ' Ἀρχιλόχῳ

Αἰνός τις ἀνθρώπων ὅδε
ὡς ἄρ' ἀλώπηξ καίετος ξυνωνίην
ἔμειξαν.

87

Atticus ap. Euseb. *Præp. Ev.* 15 795 a

‘Ὅρᾱς ἴν’ ἔστ’ ἐκείνος ὑψηλὸς πάγος
τρηχὺς τε καὶ παλίνκοτος ;
ἐν τῷ κάθημαι¹ σὴν ἐλαφρίζων μάχην’

ἐπὶ τοῦτον τὸν ὑψηλὸν πάγον τὸ δριμὺ καὶ πανοῦργον ἐκείνο
θηρίον ἀνελθεῖν ἀδύνατον ἵνα δὲ εἰς ταῦτόν ἔλθῃ τοῖς αἰετοῦ
γεννήμασιν ἀλώπηξ, ἡ τύχη τινὶ δεῖ χρησαμένους ἐκείνους πονηρᾷ
καταπεσεῖν εἰς γῆν τῶν οἴκων² αὐτοῖς φθαρέντων, ἡ φύσασαν
αὐτὴν ἃ μὴ πέφυκε φύειν, λαιψηρὰ κυκλῶσαι πτερά, καὶ οὕτως
ἀρθεῖσαν ἐκ γῆς ἀναπτέσθαι πρὸς τὸν ὑψηλὸν πάγον ἕως δὲ
ἐκάτερον ἐπὶ τῆς οἰκείας μένει τάξεως, οὐκ ἐν κοινωνίᾳ τοῖς γῆς
πρὸς τὰ οὐρανοῦ θρέμματα·

e.g.³ [‘ . . . ἡ τύχη τινὶ
κείνους πονηρᾷ καταπεσεῖν ἐς γῆν δέει⁴
οἴκον φθαρέντος, ἡ σέ γε
φύειν ἃ μὴ πέφυκε φύσασαν, τόθεν
λαιψηρὰ κυκλῶσαι πτερά.
ἕως δὲ νῦν ἐκάτερος ἐνθ’ ἔστιν μένη,
τέως οὐκ ἐν ξυνωνίᾳ
τοῖς θρέμμασιν γῆς πρὸς τὰ θρέμματ’
οὐρανοῦ’]

88⁵

Stob. *Ecl. Phys* 1 3. 34 [π δίκης παρὰ τοῦ θεοῦ τεταγμένης
ἐποπτεύειν τὰ ἐπὶ γῆς γιγνόμενα ὑπὸ τῶν ἀνθρώπων, τιμωρόν
οὖσαν τῶν ἀμαρτανόντων] Ἀρχιλόχου⁶

¹ mss κάθηται (rightly, adapting citation) ² mss
οἰκείων (from below) ³ E, from the above close para-

ARCHILOCHUS

according to Lucius Tarrhaeus in the 1st Book of his *Proverbs*, compare, for an instance of the animal sort, Archilochus :

This is a fable among men, that a Fox and an Eagle made friends together.

87

Atticus in Eusebius

‘Dost thou see that high rock yonder, rough and malignant? Therein I sit preparing battle against thee.’

This high rock it is impossible for the shrewd and knavish beast to climb, and for the Fox to come at the Eagle’s young, either they must by some evil chance lose their home and fall to the ground, or the Fox must grow limbs contrary to nature, and whirl swift wings, and thus rise from the ground and fly up to the high rock. So long as either abides in his proper place, there is no association between the creatures of the earth and those of the sky

[e g ‘ either by some evil hap must their home needs be destroyed and they thrown to earth, or thou must grow what nature denies thee and whirl hence swift wings; but so long as either of us shall abide where he is, there is no intercourse between the creatures of earth and the creatures of sky ’]

88

Stobaeus *Selections* [on God’s setting Justice to watch mankind’s doings on earth and to take vengeance on evil-doers]
Archilochus¹. —

¹ mss have Aeschylus or Antilochus (‘Archilochus’ in Clement)

phrase ⁴ for rhythm cf 114 2 4 ⁵ cf Clem. Al. *Str.*
5 127 1 (Archilochus), Euseb. *Praep. Ev.* 13. 687 ⁶ mss
Αἰσχύλου or Ἀντιλόχου, but cf Clem. Al.

ELEGY AND IAMBUS

‘ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,
 σὺ δ’ ἔργ’ ἐπ’ ἀνθρώπων ὄρας
 λεωργὰ καὶ θεμιστά,¹ σοὶ δὲ θηρίων
 ὕβρις τε καὶ δίκη μέλει.’

89²

Ammon 6 Valck. [π Ἀρχιλόχου] . . καὶ πάλιν ὅταν
 λέγῃ

Ἐρέω τιν’ ὑμῖν αἶνον, ὦ Κηρυκίδη,
 ἄχνουμένη σκυτάλη³
 πίθηκος ἦι θηρίων ἀποκριθεὶς
 μῦθος ἀν’ ἐσχατίην·
 τῷ δ’ ἄρ’ ἀλώπηξ κερδαλέῃ συνήντετο
 πυκνὸν ἔχουσα νόον.

90

Et. Magn. 715. 44 σκανδάληθρον τὸ πέταυρον τῶν παγίδων
 . ἔστι δὲ τὸ ἐν τῇ παγίδι καμπύλον ξύλον ᾧ ἐρείδεται Ἀρχί-
 λοχος δὲ ῥόπτρον ἔφη, οἶον

ῥόπτρῳ ἐρειδόμενον

91

Sch Ar *Ach* 120 [τοιόνδε δ’, ὦ πίθηκε, τὸν πῶγων ἔχων |
 εὐνούχος ἡμῖν ἦλθες ἐσκευασμένος,] καὶ τοῦτο παρῴδηκεν ἐκ τῶν
 Ἀρχιλόχου Ἐπιδῶν⁴

‘τοιόνδε δ’, ὦ πίθηκε, τὴν πυγὴν ἔχων . . .’

¹ Liebel inss καθέμι(σ)τα, τε καὶ ἀθέμιστα, καὶ ἃ θέμις
² cf Cram *A P.* 3 371. 13, *Apost. Praef.*, Eust. 1769 1,
Demetr. Elloc. 5, Sch Pind *O* 6 154, Plut *Sept Sap* 8,
Ars 89, Ath 10 451 d, 3. 85 e, *E Guid* 19 23, Plat *Rep*
 365 c, Dio Chr *Or* 74 vol 2 745, Ael *H.A* 6 64, Basil *Leg.*
Gent 2 183 ³ *A P.*, *Apost* dative ⁴ Huschke
 mss ἐπῶν

ARCHILOCHUS

‘O Zeus, Father Zeus, Thine is the rule of Heaven,
Thou overseest the deeds of men, alike knavish and
lawful; Thou takest count of the right-doing or
wrong-doing of beasts.’¹

89

Ammonius *Words Alike but Different* [on Archilochus] .
. . . and again when he says ‘Like’ etc , then he adds ‘The
Ape,’ etc

Like a grievous message-stick, thou son of a
Herald,² I will tell thee and thine a fable: The Ape
parted from the other beasts and was walking alone
in the borderland,³ when the crafty Fox met him with
cunning in his heart.⁴

90⁵

Etymologicum Magnum . σκανδάληθρον : . . it is the bent
piece of wood in a trap, on which it leans, Archilochus calls it
ρόπτρον .

leaning on the trap-stick⁶

91

Scholast on Aristophanes [‘with such a beard, thou ape,
thou, dost thou, a eunuch, come?’] This too he parodies
from the *Epodes* of Archilochus .

with such a rump, thou Ape . . .⁷

¹ prob the Fox is speaking ² prob a mock-patronymic
like Alcaeus’ *Κακοπατρίδαν* ³ or wilderness? cf Hesych.
έσχατιά έρημία ⁴ cf Aesop 43, Babr. 81 (not the same
story), which suggest ‘it is easy to lie about one’s ancestors’
⁵ cf Sch. Ar. *Ach.* 678, Suid *σκανδάληθρα* ⁶ cf Aesop
44 (the Fox and the Ape-King) and the next fr ⁷ in
the paraphrase of the Aesopian Fable (44) of the Fox and
the Ape the corresponding question runs thus, ‘With such
[poor] wits (*ψυχήν*) wilt thou be king of the animals?’ whence
some would read ‘wits’ for ‘rump’ here, perh rightly

ELEGY AND IAMBUS

92

Cram *A.P.* 4 55 12 καταπροίξασθαι ἀπὸ τοῦ προικός, ἣν διαιροῦντες οἱ Ἴωνες πρόικα λέγουσιν, ὥσπερ ἡ προίξ <οὐ> δωρεὰν δίδοται, φησίν, οὐ<δ' ἐν> δῶρ<ου μέ>ρει¹ μου καταγνώσεται τις, ἀλλ' ἀποδώσει μισθὸν ὧν ἐπράξατο καὶ ὁ ἐπαιτής καὶ ὁ προίκα αἰτῶν προίκτης λέγεται οὕτω εὖρον ἐν Ἑπομνήματι Ἐπωδῶν Ἀρχιλόχου

E' Magn 689. 1 προίκτης τινὲς δὲ παρὰ τὸ ἱξεσθαι, δωρεὰν τινα λαμβάνειν, ὡς Ἀρχιλόχος

ἐμεῦ δ' ἐκεῖνος οὐ καταπροίξεται.

93

Plut *Vit. Demetr* 35 οὐ μὴν ἀλλὰ ἡ Τύχη, καθάπερ ἡ παρ' Ἀρχιλόχῳ γυνή

τῇ μὲν ὕδωρ ἐφόρει
δολοφρονέρουσα χειρί, θῆτέρη δὲ πῦρ·

δεινοῖς αὐτὸν οὕτω καὶ φοβεροῖς ἀγγέλμασιν ἀποστήσασα τῆς Λακεδαιμόνος εὐθὺς ἐτέρας πραγμάτων καινῶν καὶ μεγάλων ἐπήνεγκεν ἐλπίδας ἐκ τοιαύτης αἰτίας

94

Heph π ποιημ 7 2 p 71 Cons εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἄρρενικῶς οὕτω καλούμενοι ἐπωδοί, ὅταν μεγάλῳ στίχῳ ἑλαττόν² τι ἐπιφέρηται οἶον

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε ;
τίς σὰς παρήειρε φρένας
ἧς τὸ πρὶν ἠρήρεισθα ; νῦν δὲ πολὺς
ἀστοίοισι φαίνεται γέλως.

¹ *E* mss προίξ δωρεὰν δίδοται οὐ φασιν οὐ δωρεῖ περιτόν

² mss

¹ cf Zon 1573-8, Fav 383, Sudn καταπροίξεται, *Et. Vind.* cod 32, *E Gud* 305, *E M Vet* 179, Orion 82 23 ² cf Plut *Prim Frig* 14, *Adv Stoic* 23 ³ cf Sch Hermog *Rh Gr.* 7 820 W, Mar Vict *Gr Lat* 6 170 5, Sch Heph 262, 267, 146 -

ARCHILOCHUS

92 ¹

Cramer's *Inedita* (*Paris*) καταπροΐξασθαι:—From προικός, of which the Ionians make three syllables like their disyllabic nominative προΐξ. He says 'It is not given gratis, nor shall I be condemned as having taken a bribe, but he shall pay for what he has had done.' And the word ἐπαίτης 'beggar' and he who asks to have a thing gratis (προΐκα αἰτῶν) are called προΐκτης. Thus I find it stated in the *Notes on the Epodes of Archilochus*.

Etymologicum Magnum. προΐκτης: some derive it from ἵξεσθαι 'to be about to come,' that is, to receive some gift; compare Archilochus:

And he shall not come off scot-free for what he hath done unto me.

93 ²

Plutarch *Life of Demetrius* All the same, Fortune, like the woman in Archilochus who

carried water in the one hand, the wily one, and fire in the other,

had no sooner by these dread tidings taken Sparta from him, than she gave him fresh hopes of new and great things from the following circumstance

94 ³

Hephaestion *On Poems* There are also poems called, with the masculine termination, ἐπωδοί or 'epodes,' in which a shorter line follows a longer; compare: ⁴

Father Lycambes, what, pray, is this thou hast imagined? Who hath perverted the wits thou wast endowed with? Thou seem'st matter for much laughter to thy fellows now.⁵

282 C, Ibid *App* 312, Plot *Gr Lat* 6 518 5, 522 6, Jub. ap. Rufin *Gr Lat* 6 261. 13, Demetr *Eloc* 5, Sch. Ar Ran 384, Sch Pind *P* 5, 6, 7 (Arg), Joan Sic *Rh. Gr* 6 128 W
⁴ ll 3-4 only in Sch Hermog ⁵ see 143 n., this poem, of which 95 probably, and 143 possibly, are parts, prob stood first in the Book of Epodes used by Hephaestion

ELEGY AND IAMBUS

94A

Hesych

Δωτάδης

Δώτου υἱός, ὁ Λυκάμβας

95

Et. Magn. 752 15 n [π. τὸ τέο ἀντὶ τοῦ τίνος] τοῦτο τὸ τέω τετόλμηται καὶ τέου οἶον

Τίς ἄρα δαίμων καὶ τέου χολούμενος . . . ¹

96

Orig aḗn Cels 2 21 K τίς γὰρ οὐκ οἶδεν ὅτι πολλοὶ κοινωνήσαντες ἁλῶν καὶ τραπέζης ἐπεβούλευσαν τοῖς συνεστίοις; καὶ πλήρης ἐστὶν ἡ Ἑλλήνων καὶ βαρβάρων ἱστορία τοιούτων παραδειγμάτων. καὶ ὀνειδίζων γε ὁ Πάριος ἱαμβοποιὸς τὸν Λυκάμβην κατὰ ἄλᾶς καὶ τράπεζαν συνθήκας ἀθετήσαντά φησι πρὸς αὐτόν

ὄρκου δ' ἐνοσφίσθης μέγαν
ἄλᾶς τε καὶ τράπεζαν

Dio Chrys 74 16 τὸν Ἀρχιλόχον οὐδὲν ᾤνησαν οἱ ἄλᾶς καὶ ἡ τράπεζα πρὸς τὴν ὁμολογίαν τῶν γάμων, ὥς φησιν αὐτός.

97

Eust. Od 1597 28 κήλων μὲν πεποιήται ἀπὸ τῶν ὀχευτῶν ὄνων· Ἀρχιλόχος ᾧστ' ὄνου· κτλ.

Et. Magn. 167 25 τρύγη δέ ἐστιν ὁ Δημητριακὸς καρπός, ὥσπερ ὄνου κήλωνος ὀτρυγηφάγου· ἀντὶ τοῦ κριθοφάγου κατὰ πλεονασμὸν τοῦ ο, ὥς ἐπὶ τοῦ κρυόεις ὀκρυόεις ὥς παρὰ Ἀρχιλόχῳ

Et. Sorb ap. Gaisf p 166. 21 n. Ἀρχιλόχος·

ἡ δέ οἱ σάθη

ὥσεί τ' ὄνου Πριηνέος

κήλωνος ² ἐπλήμυρεν ὀτρυγηφάγου.

¹ ms τέω (τέο *EM Vet*) τετ. καὶ τεοῦ (bis)
citations κώλωνος or κόλωνος

² some

ARCHILOCHUS

94A

Hesychius *Glossary*

Dotades

Lycambes son of Dotus.

95¹

Etymologicum Magnum [τέο for τίος]: This form τέω 'to whom' has been ventured on, and τέου 'of whom,' for instance.

What God, pray, and with whom angered . . .?

96

Origen Against Celsus For, as is well known, many that have shared salt and table have plotted against their fellow-guests, and the literature of the world is full of examples. Moreover the Parian iambic-writer thus reproaches Lycambes for annulling an agreement made by 'salt and table'.

And hast thou turned thy back on a great oath
made by salt and table?²

Dio Chrysostom Orations The salt and the table did nothing for Archilochus towards the granting of his marriage, as he says himself

97³

Eustathius on the *Odyssey*. κήλων comes from he-asses; compare Archilochus 'Like,' etc.

Etymologicum Magnum. τρύγη is the fruit of Demeter (i.e. corn) as in 'he-ass that eateth corn' where it stands for 'barley-eating,' with pleonasm of ο like κρυβεις and ὀκρυβεις; compare Archilochus

Etymologicum Sorbonianum Archilochus —

tunebat mentula eius like that of a he-ass of
Priene that eateth corn.

¹ cf. *E. M. Vet* 280, Fav 581, Cram *A O* 1 409. 5 ² or
And thou hast, etc., cf. Heliod 6. 2 ³ cf. Cram.
A P 4 61 26, *E. M.* 271. 28 n, Miller *Mél* 88, Phot 355 24,
Sch. *Il.* 13. 291, Hesych. ἀτρυγητάγου, ὅτρ, Eust *Il* 1003 16

ELEGY AND IAMBUS

97A

*Pap Argentorat. Sitz. b. Berl Akad. 1899. 857*¹

κύμ[ατι] πλα[ζόμ]ενος,
 κὰν Σαλμυδησσῶ γυμνὸν εὐφρονέω[ν ἐτέων]²
 Θρήικες ἀκρόκομοι
 λάβοιεν, ἔνθα πόλλ' ἀναπλήσει κακὰ
 δούλιον ἄρτον ἔδων,
 ῥίγει πεπηγότ' αὐτόν,³ ἐκ δὲ τοῦ ῥόθου
 φυκία πόλλ' ἐπ[έ]χοι,⁴
 κροτέοι δ' ὀδόντας, ὡς κύων ἐπὶ στόμα
 κείμενος ἀκρασίῃ
 ἄκρον παρὰ ῥηγμῖνα, κῦμα δ' [ἐξ]εμέοι.
 ταῦτ' ἐθέλοιμ' ἂν ἰδεῖν,
 ὅς μ' ἠδίκησε λὰξ δ' ἐφ' ὀρκίοις⁵ ἔβη
 τὸ πρὶν ἐταῖρος ἐών.

97B

*Ibid*⁶

Ἡ χλαῖν[α δηλοῖ σ]χετλή, [σ' ἐσταλμένη]⁷
 κυρτόν, ὁ[τέοισι] φιλεῖς
 ἀγχοῦ καθῆσθαι ταῦτα δ' Ἰππῶνα[ξ σκαφεὺς]⁸
 [ο]ἶδεν ἄριστα βροτῶν,
 [οἶ]δεν δὲ κ' Ἀρίφαντος· ἂ μάκαρ ὄτ[ις]⁹
 [μ]ήδαμά κως¹⁰ ἔϊδε

¹ restored mostly by Reitz-Wil-Diels-Blass (from new photogr)
² Bl -E
³ added to resume
⁴ Sch
⁵ P
⁶ Il. 3-10 restored mostly by Reitz-Wil-Diels-Blass
⁷ E (from new photogr.)

ARCHILOCHUS

97A

From a Papyrus of the 2nd Century .

driven out of his course by the waves; and at Salmydessus may the top-knotted Thracians seize him bare of friendly [kinsfolk ¹], there to eat the bread of servitude and fill the measure of many ills, seize him frozen with the cold; ² and may he have upon him much tangle³ of the surges, and his teeth be chattering, as he lies on his belly ⁴ like a dog, helpless on the edge of the surf, spewing out the wave This I fain would behold, because he wronged me and trod a covenant underfoot, he that once was my friend ⁵

97B

From the Same .

The [tell-tale] fold of thy robe,⁶ miserable woman, showeth whom thou sittest next Delvei Hipponax, he knoweth it better than any man And Ariphantus knoweth it too. Happy he, that he never saw the

¹ cf Aesch *Pers* 1037 (Bl), *Od* 2. 33 ² of Timoth *Pers* (*L G m*) 94, 110, 145, Hor *Epod.* 10, shipwrecked Greeks threw off their clothes to swim, cf Theophr *Char* 25 2
³ Mediterranean waters grow a seaweed that consists of long, narrow, thin ribbons which cling to the body ⁴ *lit* face-foremost ⁵ scholion which must refer to this or the next (not printed) poem, has been doubtfully read 'the poet means Bupalus,' whence some would ascribe these papyrus fragments to Hipponax, cf 97 B 3, but this poem was prob addressed by A to Lycambes, cf 96 ⁶ *lit* thy robe arranged bulging (*i e* showing pregnancy)

⁸ Sch maig γεωρομ[⁹ Sch maig μακαριος[. for -καρ
 cf Sol 14 ¹⁰ P κῶς ι ε κῶ σ'

ELEGY AND IAMBUS

[γ]ρ[άσ]ου¹ πνέοντα φῶρα· τῷ χυτρεῖ[δ' ὅτε]²

Αἰσχυλίδη πολέμει,³
ἐκεῖνος ἡμερσέν [σε παρθενη]ίης,⁴
πᾶς δὲ πέφηνε⁵ λῶ[γος.]

10

98

Heph 7. 2 p 21 Cons τὸ τετράμετρον (δακτυλικόν) εἰς
δισύλλαβον καταληκτικόν, ᾧ πρῶτος μὲν ἐχρήσατο Ἀρχίλοχος ἐν
Ἐπιδόϊς·

φαινόμενον κακὸν οἴκαδ' ἄγεσθαι

98A

Philod. Mus. 20 K . . τὸ μέλος καὶ [στάσεων κ]αὶ ταραχῶν
εἰ[να κ]αταπαυστικόν . . διὸ καὶ τὸν Ἀρχίλοχον λέγειν·

κηλ[εῖ]ται δ' ὅτις [ἔστι]ν αἰοιδαῖς.

99

Heph 6 2 p 18 τρίμετρον δὲ καταληκτικόν (τροχαικόν),
οἶόν ἐστι τὸ Ἀρχιλόχου, ὃ τινες ἀκέφαλον ἱαμβικόν καλοῦσι

Ζεῦ πάτερ, γάμον μὲν οὐκ ἐδαισάμην.

100

Ibid 3 p 19 ἔστι δὲ ἐν αὐτῷ (τῷ τροχαικῷ) ἐπίσημον κα
τὸ δίμετρον βραχυκατάληκτον, τὸ καλούμενον ἰθυφαλλικόν ᾧ
πρῶτος μὲν Ἀρχίλοχος κέχρηται, συζεύξας αὐτὸ δακτυλικῷ
τετραμέτρῳ οὕτως

Οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ· κάρφεται
γὰρ ἤδη

¹ Wil πράσου too long ² E ³ so P ⁴ R B.
Onians P ἐν (and presumably παρθεν]ίης) ⁵ Sch above
φανερὸς (ἔστιν)

¹ i e it is lucky for A that he did not catch his supplanter
H. red-handed (one who had stolen a he-goat would smell of
152

ARCHILOCHUS

thief a-stinking of he-goat !¹ [But while] he was at war
with the potter Aeschylus, Hipponax reft [thee of
thy virginity];² and now all the tale's made clear.³

98⁴

Hephaestion *Handbook of Metre* The dactylic tetrameter
with disyllabic catalexy (or shortening), first used by Archi-
lochos in the *Epodes*

to take to wife a patent evil

98A

From a Papyrus of the 1st Century B.C., Philodemus *On
Music*. Music has power to check faction and disturbance . .
and so Archilochus says .

and whoso liveth is soothed by song.

99⁵

Hephaestion. The trochaic trimeter catalectic, like this of
Archilochus, called by some the headless iambic

O Father Zeus, 'twas no wedding I feasted at!

100⁶

The Same. Notable too in the form of the trochaic is the
brachycatalectic dimeter called ithyphallic, first used by
Archilochus, who combines it with the dactylic tetrameter
thus :

No longer doth thy soft skin bloom as it did; 'tis
withering now.

it), for instead of the aggrieved (A) punishing the aggressor
(H), A is such a poor creature that H. would have reversed
the process ² i.e. while A was taken up with thwarting
another rival, H stepped in and forestalled him ³ the
poem ends here ⁴ cf Sch Heph p 273 C ⁵ cf Sch
Heph p. 270 C, Trich. 12, Sch Arg Pind O. 12, N 8, 11
⁶ cf Heph 7. 4 22 C, 15 8 50, Sch pp. 123, 270, 273, At.
Fort *Gr. Lat.* 6. 1. 298 K

ELEGY AND IAMBUS

101

Ath. 7 299 a 'Ομήρου εἰπόντος (*Il* 21 353) 'τείροντ' ἐγχέλυες τε καὶ ἰχθύες' ἀκολουθῶ ἐποίησε καὶ Ἀρχιλόχος¹

πολλὰς δὲ τυφλὰς ἐγχέλυας¹ ἐδέξω.

102

Sch Arat. 1009 τὸ γὰρ ἀπερύνονται οἷονεὶ τὰ περὰ χαλάσαντες ἀντὶ τοῦ διασείουσι τὰς πτέρυγας ὑποστρέψαντες διακινουῦσι γὰρ τὰς πτέρυγας ἦτοι ὑφ' ἡδονῆς τὴν κοίτην καταλαβόντες ἢ τὴν ἐκ τοῦ ἀέρος διαπνέσσοντες ἱκμάδα καὶ παρ' Ἀρχιλόχῳ ἢ ὑφ' ἡδονῆς σαλευομένη κορώνη

ὥς² κηρύλος
πέτρης ἐπὶ προβλήτος ἀπερύσσετο.

103

Stob *Fl* 64 11 [ψόγος Ἀφροδίτης καὶ ὅτι φαῦλον ὁ ἔρωσ καὶ πόσων εἴη κακῶν γεγονῶς αἴτιος] Ἀρχιλόχου

τοίους γὰρ φιλότιτος ἔρωσ ὑπὸ καρδίῃν ἐλυσθεῖς
πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν,
κλέψας ἐκ στηθέων ἀπαλὰς φρένας

104³

Heph π ποιημ 7 2 p 71 Cons . . καὶ ἔτι 'εὔτε πρὸς' κτλ

Id *Ench* 4 2 p 13 Cons [π καταληκτικῶν] ἐὰν δὲ τρισύλλαβος ἢ ὁ πούς ὁ τὸ μέτρον συνιστάς, δύναιται καὶ παρὰ δύο συλλαβὰς εἶναι τὸ καταληκτικόν, οἷον ἐπὶ δακτυλικοῦ 'ἐν δὲ' κτλ ἐνταῦθα γὰρ ἡ δης συλλαβὴ ἀντὶ τρισυλλάβου κεῖται

Εὔτε⁴ πρὸς ἄεθλα δῆμος ἠθροίζετο,
ἐν δὲ Βατουσιᾶδης

¹ Wil ἐγχέλυς ² mss ὥσπερ ³ cf Ibid p 22 C, Sch. 272, Sch Ar *Nub* 275, Prisc *Gr Lat* 2 411, Plot *Gr Lat* 6 2 512-7 ⁴ Bent mss εὔ τι (τοι)

ARCHILOCHUS

101

Athenaeus Doctors at Dinner Homer says 'the eels and fishes were afflicted' (by the fire), and Archilochus similarly many a blind eel hast thou entertained.¹

102²

Scholast on Aratus *Phaenomena* The ravens are said ἀπτερεύεσθαι, as slackening their flight The word is used instead of διασείουσι, 'shake' their wings in coming to the end of their flight, for they flap them either through pleasure at reaching their nest or in order to shake out the moisture of the air. And in Archilochus the Crow shaking with joy

flapped her wings like a halcyon on a jutting rock.³

103

Stobaeus *Anthology* [censure of Aphrodite, and that love is a poor thing and of how many ills the cause] Archilochus.—

For such was the desire of love that twisted itself⁴ beneath thy (?) heart and poured a thick mist over thine eyes, stealing the gentle wits from thy head⁵

104

Hephaestion *On Poems* (after fr. 94) . . . and again 'When,' etc. (line 1)

Id *Handbook of Metre* [on catalectic lines] But if the foot which composes the metre be trisyllabic, the catalexis or shortening can extend to two syllables as in the dactylic line 'and among them' etc, here the last syllable stands instead of a dactyl

When the people gathered for the Games, and among them Batusiades⁶ .

¹ i. e. thy corpse has fed eels at the bottom of the water?
² cf fr 141 ³ prob from a Fable ⁴ like Odysseus
under the ram, *Od* 9 433 ⁵ the Greek is bosom ⁶ cf.
Hesych Σελληνιάδew (see next fr)

ELEGY AND IAMBUS

104A

Hesych

Σελληιάδεω

Σελλέως υἱὸς ὁ μάντις Βατουσιάδης τὸ ὄνομα.

104B

Aristid. Or. 2 51 πρόκειται τὰ πράγματ' αὐτοῖς (τοῖς θεοῖς) ὥσπερ ἐν ὀφθαλμοῖς διὰ τοῦτο 'Ζεὺς ἐν θεοῖσι' κτλ, καὶ ὅτι γε δ' αὐτὸ τοῦτο ὁ αὐτὸς οὗτος ποιητῆς μαρτυρεῖ τὸ γὰρ δευτερόν ἐστιν αὐτῷ 'καὶ τέλος' κτλ.

Ζεὺς ἐν θεοῖσι μάντις ἀψευδέστατος
καὶ τέλος αὐτὸς ἔχει.

105

Mar Plot. Gr Lat. 6 2 527 K [de pentametro iambico catalecto] Hoc potest dividi in dimetrum acatalectum Archilochium, de quo supra docui,

φάβ' οὐλος εἴ<λκυσ>ας φίλους.¹

106

Ath 9 388 f [π περδίκων] τοῦ δὲ ὀνόματος αὐτῶν ἔνιοι συστέλλουσι τὴν μέσην συλλαβήν, ὥς 'Ἀρχίλοχος'

πτώσσουσαν ὥστε πέρδικα

107

Ibid 14 653 d γενναῖα λέγει τὰ εὐγενῆ ὁ φιλόσοφος, ὥς καὶ 'Ἀρχίλοχος

πάρελθε, γενναῖος γὰρ εἷς.

¹ E: mss ΦΑΒΟΥΛΟΕΕ(οι Ι)ΞCΘΙΛΟΙC, ΦΑΒΘΤΑΟCΘΟΘΙ-ΑΘΥC

¹ prob. a mock-patronymic from Σελλός a guardian of the
156

ARCHILOCHUS

104A

Hesychius Glossary:

of Selleiades¹

the son of Selleus, the seer by name Batusiades.

104B²

Aristides Orations The future lies before the Gods, as it were before their eyes; for this reason 'Zeus' etc, and moreover because this very thing is testified to by the same poet; for his second line is 'and himself' etc

Zeus is the surest prophet among the Gods, and himself holdeth the fulfilment.³

105

Marius Plotius [the iambic pentameter catalectic]. This can be divided into the acatalectic Archilochian dimeter, of which I have spoken above:

Thou hast drawn friends to thee as a sheaf the dove⁴

106

Athenaeus *Doctors at Dinner* [on partridges]: Their name is sometimes given with the middle syllable short, compare Archilochus:

cowering⁵ like a partridge

107

The Same: Plato says that what is well-born is noble; compare Archilochus.

Pass by, for thou art a noble⁶ man.

oracle of Zeus at Dodona ² ascription doubtful ³ i.e.
he is in the position of being able to fulfil his own pro-
phecies ⁴ emendation uncertain ⁵ feminine ⁶ ap-
parently used by A. to mean of high birth

ELEGY AND IAMBUS

108

Suid

ναὶ ναὶ μὰ μήκωνος χλόην·
ὄρκος ἐπὶ χλευασμῷ

109

Et. Magn 26 23 θωγή ἔχει δὲ τὸ ι ἐκ παραδόσεως, ἐπειδὴ
εὐρηται θωιή, ὡς παρ' Ἀρχιλόχῳ
ὥς δ' ἄν σε θωιὴ λάβοι

110

Sch *Il* 24 315 εἴωθε καὶ ὁ Ἀρχιλόχος μελάμπυγον τοῦτον
(τὸν ἀετὸν) καλεῖν
μή¹ τευ μελαμπύγου τύχης²

111

Apoll Soph 67 ἔμπλην· ἔμπελάδην, σύνεγγυς, ἥ, ὡς ἔνιοι,
χωρίς καὶ Ἀρχιλόχος ἐπὶ τοῦ χωρίς
ἔμπλην ἐμοῦ τε καὶ Φόλου³

112

Phot Lex λεακόρητος· ὁ ἐξωλοθρευμένος τὸ γὰρ λέως ἐστὶ
τελέως Ἀρχιλόχος
λείως γὰρ οὐδὲν ἐφρόνουν

113

Hesych Θαργήλια Ἀπόλλωνος ἑορτὴ καὶ ὄλος ὁ μὴν ἱερὸς
τοῦ θεοῦ ἐν δὲ τοῖς Θαργηλίοις τὰς ἀπαρχὰς τῶν φυομένων⁴

¹ *B* from *Hesych* and *Suid* Sch ἥ ² some citations -χοις
³ *Schn* Sch *Nic.* ἐφόλου (φόλου), *Ap* φίλου ⁴ *Voss* · mss
φαιν

¹ cf *Ath* 9 370 b ² cf *Hesych* μήτ' εὐμελ τύχοις, *Suid.*
μελ and *Zenob* 5 10 (μή σύ γε), *Mill Mél* 367 ³ the Fox
158

ARCHILOCHUS

108

Sudas *Lexicon* ·

Yes, yes, by the green of the poppy ;
a jesting oath ¹

109

Etymologicum Magnum. θωή 'retribution'.—this word has the iota by tradition, since it is found in the form θωιή, as for instance in Archilochus .

and in order that retribution may take thee

110²

Scholast on the *Iliad*: Archilochus too calls the eagle black-rumped

lest thou meet a black-rumped creature ³

111⁴

Apollonius the Sophist *Homeric Lexicon* ἐμπλην — ἐμπελάδην 'close to,' οἱ, as some use it, 'apart from'; the latter use occurs in Archilochus

apart from Pholus and me

112⁵

Photius *Lexicon* · λεωκόρητος — 'utterly destroyed,' for λέως is equivalent to τελέως 'completely', compare Archilochus

for they had no sense at all.

113

Hesychius *Glossary* Thargelia — A feast of Apollo, and the whole month sacred to the God, at the Thargelia they

to its Cub? but Hesychius and the *Greek Proverbs* explain it by 'lest you meet somebody brave and strong,' i.e. Heracles
⁴ cf Sch Nic Ther 322 ⁵ cf Apoll Pron Gram. Gr.

211 58 11

ELEGY AND IAMBUS

ποιούνται καὶ περικομίζουσι ταῦτα δὲ Θαργήλια φασιν καὶ
μὴν Θαρρηλιῶν καὶ τὴν εὐετηρίαν¹ ἐκάλουν Θαρρηλὸν καὶ
² Ἀρχίλοχος

Φησὶν', ἕως φᾶ· νῦν ἄγει Θαργήλια.²

114 (1)—(14)

Phylarch ap Ath 13 606d Κοίρανος ὁ Μιλήσιος ἰδὼν
ἀλιέας τῷ δικτῷ λαβόντας δελφίνα καὶ μέλλοντας κατακόπτειν,
ἀργύριον δοῦς καὶ παραιτησάμενος ἀφήκεν ἐς τὸ πέλαγος. καὶ
μετὰ ταῦτα ναυαγία χρησάμενος περὶ Μύκονον καὶ πάντων ἀπολο-
μένων μόνος ὑπὸ δελφίνος ἐσώθη ὁ Κοίρανος τελευτήσαντος δ'
αὐτοῦ γηραιοῦ ἐν τῇ πατρίδι καὶ τῆς ἐκφορᾶς παρὰ τὴν θάλατταν
γιγνομένης, κατὰ τύχην³ ἐν τῷ λιμένι πληθὺς δελφίνων ἐφάνη ἐν
τῇ ἡμέρᾳ ἐκείνῃ μικρὸν ἀπωτέρω τῶν ἐκκομίζοντων τὸν Κοίρανον,
ὥσει συνεκφερόντων καὶ συγκηδεύοντων τὸν ἄνθρωπον

Ael N.A. 8 3 Κοίρανος ὄνομα, τὸ γένος ἐκ Παρου, δελφίνων
τινῶν ἐν Βυζαντίῳ βόλῃ περιπεσόντων καὶ ἐαλωκότων, δοῦς
ἀργύριον οἰοεὶ λύτρα τοῖς ἡγρευκόσιν ἀφήκεν αὐτοὺς ἐλευθέρους,
ἀνθ' ὧν τὴν χάριν ἀπέληφεν ἔπλει γοῦν αὐτοε πεντηκόντορον
ἔχων, ὡς λόγος, Μιλησίους τινὰς ἄγουσαν ἄνδρας, ἐν δὲ τῷ
μεταξὺ <Νάξου καὶ>⁴ Πάρου πορθμῷ τῆς νεῶς ἀνατραπέισης καὶ
τῶν ἄλλων διαφθαρέντων, τὸν Κοίρανον ἔσωσαν δελφίνες ὑπὲρ
ῆς εἶχον εὐεργεσίας φθάσαντες⁵ τὴν ἴσῃν ἀντιδιδόντες καὶ ἔνθα
ἐξευήξαντο ὁχοῦντες αὐτὸν ἄκρα δείκνυται καὶ ὕπαντρος πέτρα,
καὶ καλεῖται ὁ χῶρος Κοιράνειος χρόνῳ δὲ ὕστερον τεθνεῶτα
τόνδε τὸν Κοίρανον θαλάττης πλησίον ἔκαον εἶτα μέντοι αἰσθό-
μενοί ποθεν οἱ δελφίνες ἠθροίσθησαν, ὥσπερ οὖν ἐπὶ τὸ κῆδος
ῆκοντες, καὶ ἐς ὅσον ἡ πυρὰ ἐνήκμαζε καομένη, παρέμειναν ὡς
φίλῳ φίλος πιστός εἶτα μέντοι κατασβεσθείσης οἶδε ἀπενήξαντο

Plut Soli An 36 Κοίρανος . Πάριος γὰρ ὦν τὸ γένος ἐν
Βυζαντίῳ δελφίνων βόλον, ἐνσχεθέντων σαγήνῃ καὶ κινδυνευόντων
κατακοπῆναι, πριάμενος μεθήκε πάντας ὀλίγῳ δὲ ὕστερον ἔπλει
πεντηκόντορον ἔχων, ὡς φασί, Μιλησίῳ⁶ ἄνδρας ἄγουσαν, ἐν δὲ

¹ Schow· mss βυετ ² B-E mss φησὶν ὡς φαίε νῦν ἄγει
τὰ Θ ; for φησίνος cf IG 3 5741, O I A 407, C. I G 2. 2242,
Arr. An 3 2 5 (mss Φισινόν); for φάω cf fr 160 ³ mss
here incorporate gloss ἐν τῇ Μιλήτῳ on πατρίδι ⁴ Wesseling
⁵ mss ῆς φθάσ. εἶχ. εὐεργ. ⁶ Rohde (see below) mss ληστῶν

ARCHILOCHUS

offer and carry round firstfruits of all that grows, and these they call Thargelia, the month being known as Thargelion. Moreover, a good season was called Thargelian. Compare Archilochus

Dawn breaks, Pheginus, it is the Thargelia.¹

114 (1)-(14)

Phylarchus Coeranus of Miletus, seeing one day some fishermen who had taken a dolphin about to cut it in pieces, begged it off by a gift of money and let it go out to sea. Some time afterwards he was shipwrecked off Myconos and was saved by a dolphin when all hands were lost but he. When he died an old man in his native country and the funeral was being held near the seashore, a shoal of dolphins happened to appear in the harbour on the very day, within a stone's throw of the funeral procession, as though accompanying Coeranus to his grave and sharing the grief of the mourners.

Aelian Natural History: One day at Byzantium some dolphins which had been netted and taken, were ransomed, as it were, by a Parian named Coeranus who gave their captors some money and set them free. His kindness did not go unrewarded. For he was sailing one day, we are told, in a fifty-oared galley which was conveying some Milesians, when, in the strait between Naxos and Paros, the ship capsized and all aboard perished except Coeranus, who was saved by dolphins—a prompt return for his kindly action. A promontory and a cliff with a cave in it are shown where they swam ashore with him, and the place is called after him. Some time afterwards, when this man Coeranus died and his body was being burnt near the sea, the dolphins somehow learnt of it and assembled as though they had come to the funeral, and remained, like faithful friends, till the fire burnt itself out.

Plutarch Sagacity of Animals. Coeranus, who was by birth a Parian,² when one day at Byzantium a number of dolphins became entangled in a net and were about to be cut to pieces, bought them and let them all go. Soon afterwards, they say, he was at sea in a fifty-oared galley, which was carrying certain of the Milesians, when, in the strait between Naxos

¹ with *impers* ἀγεί cf. Theophr. *Char.* 4. 12 *νοῦμηνον ἀγεί* (subject was originally 'the king,' cf. *ἵει* and *ἵει Ζεύς*). ² so Aelian. Phylarchus makes him a Milesian, which is clearly right (see below).

ELEGY AND IAMBUS

τῷ μεταξὺ Νάξου καὶ Πάρου πορθμῷ τῆς νεῶς ἀνατραπείσης καὶ τῶν ἄλλων διαφθαρέντων, ἐκείνους λέγουσι δελφίνας ὑποδραμόντας αὐτῷ καὶ ἀνακουφίζοντες ἐξενεχθῆναι τῆς Σικύνθου κατὰ σπήλαιον ὃ δείκνυται μέχρι νῦν καὶ καλεῖται Κοιράνειον ἐπὶ τούτῳ δὲ λέγεται ποιῆσαι τὸν Ἀρχίλοχον· 'Πεντηκοντ' ἀνδρῶν' κτλ ἐπεὶ δὲ ὕστερον ἀποθανόντος αὐτοῦ τὸ σῶμα πλησίον τῆς θαλάττης οἱ προσήκοντες ἔκαον, ἐπεφαίνοντο πολλοὶ δελφίνες παρὰ τὸν αἰγιαλόν, ὥσπερ ἐπιδεικνύντες ἑαυτοὺς ἦκοντας ἐπὶ τὰς ταφάς, καὶ παραμειναντες ἄχρι οὗ συνετελέσθησαν

Inscr Gr. 12 5. 445 + p 315 (A 1st Cent B C, letters about 1/4 inch high, B transcript of stone now lost, said to have been 'of Macedonian or Roman times')¹

A Col 1

[συ]νέγραφεν ὁ Δημέας οὐ μόνον περὶ τῇ[ν ἄλλων δό-]
[ξ]αν ἀλλὰ καὶ τοῦ ποιητοῦ Ἀρχιλόχου τὰς ἀρετὰς [καὶ τῆς]
λαμπρυνόμενης εὐσεβίας καὶ τῆς περὶ τὴν Πάρ[ον φιλοπα-]
τρίας καὶ τῶν ὑπ' αὐτοῦ² πεπραγμένων [ὑπὲρ τῶν Παρί-]
ων πολλῶν καὶ μεγάλων ἀγαθῶν δ[έκα βυβλία] (5)
παρὲκ τοῦ ἀνηγαγώχτος ταῦτα εἰς ἄρχ[οντας τοὺς]
ἐτησίους. γέγραφεν δὲ ὁ Δημέας ἕκαστα τῶ[ν πεπραγμέ-]
νων καὶ γεγραμμένων ὑπὸ Ἀρχιλόχου κατ' ἄρ[χοντα]
ἕκαστον καὶ ἦρκεται ἀπὸ ἄρχοντος πρῶτον Εὐρ[έου, ἐφ' οὗ]
δοκεῖ πεντηκόντορος Μιλησίων πρέσβεις ἀγα[γοῦσα] (10)
καὶ ἀνακομιζομένη ἐπὶ³ Μιλήτου διαφθαρῆνα[ι ἐν πόρῳ]
τῷ Ναξιακῷ, καὶ σωθῆναι ἕνα τινὰ αὐτῶν, ᾧ τὸ ὄ[νομα⁴ Κοίρα-]
νος, ὑπὸ δελφίνας ἀναλημφθέντα, καὶ ἐκπεσόν[τα ἐπὶ τὰ]
e g Ἐπισυρίων⁵ παράκτια εἰς τι σπήλαιον, σὺν φύ[λακι ἐαθῆναι]
ἐκείθεν ἀθῶν κατὰ πρεσβευτησίαν τὸ δὲ σπήλαιον τοῦτο] (15)
ἔτι νῦν ἱερὸν ἔχομεν, καὶ ἀπ' αὐτοῦ Κοιράνειον[ν καλεῖται]
καὶ ἀπόφικσε μετ' Ἀρχιλόχου ὁ Κοίρανος ἐν τῷ [δευτέρῳ]
ἀποικισμῷ τῆς Θάσου καὶ ἐν τῷ πολέμῳ, οὗ μνημὴν [ποιεῖ-]
ται ὁ Ἀρχίλοχος τήνδε (1)

¹ read and emended by Hiller von Gartringen-Wil -Leo-Jurenka, and *E* (see *Appendix*): here printed according to the lines of the stones except where verse occurs ² stone autων with ου above ³ corr from απο, itself corr from απ by adding small ο (afterwards changed to ι) near right top of μ ⁴ first ο of ονομα written above ⁵ a name for the district, see Admiralty Chart

ARCHILOCHUS

and Paros, the ship capsizing and all but he being lost, it is said that a dolphin ran under him and supported him, and put him ashore in a cave of Sicynthus¹ which is shown to this day and called after him. It is on this episode that Archilochus is said to have written 'Out of fifty,' etc. And when Coeranus came to die and his kinsmen were burning his body near the sea, a shoal of dolphins appeared off the shore as though to show that they had come to the funeral, and waited near by till all was over.

*From two exemplars of an Inscription on the bases of lost statues or other monuments of Archilochus at Paros dedicated by a priest of Zeus the King and Heracles the Victorious*²

A Col. 1

Demeas wrote an account not only of the fame of others, but of the virtues of the poet Archilochus, his outstanding piety,³ the love he bore to his country, Paros, and the many great benefits he bestowed on the Parians—about these he wrote five Books, besides the Book which assigns them to the Archon of each year. And Demeas has given each of the things done and written of by Archilochus under the name of the archon to whose year it belongs, beginning with the first archonship of Eurus, when it seems that a fifty-oared galley which had brought ambassadors from the Milesians and was on the way back to Miletus, was lost in the [strait] of Naxos and only one of her company saved, a man named Coeranus, who was taken on its back by a dolphin, and cast up into *e g* a cave on the coast of the Syra-ward district,⁴ whence he [was allowed] safe-conduct under guard by right of his status as ambassador. And we hold the cave sacred to this day, and it is called after him the Cave of Coeranus. This Coeranus was associated with Archilochus in the [second] colonisation of Thasos and in the war, of which the poet makes the following mention (1)

¹ prob. = Paros (*see below*), as Plut. adds a similar story told 'by the Zacynthians' of Telemachus, there may have been some old confusion between Sicynthus and Zacynthus.

² I have been obliged here, in order to avoid dividing the chief inscription, to disregard the metrical arrangement of the Books.

³ genitive due to confusion. ⁴ *see Appendix*, p. 321.

ELEGY AND IAMBUS

Πεντήκοντ' ἀνδρῶν λίπε Κ[οίρανον] ἥπιος
Ποσειδῶν¹

^{e g} ναυαγίας σωθέντ' ἓνα,²
| ὅ[ς τ' ἐλαχυν-]πτέρυγον δελφῖν' ³ ἐκελήτισ' εἰς
| Σίκυν[θον.⁴]

(18 lines almost wholly lost)

. χρυσὸν δὲ τέμν[οντας ἦ] (40)
φέροντας τοὺς Θρᾷκας ἀν στερωσιν Πάριοι, πάντ[α πάλιν]
αποκαταστήσασθαι ⁵ αὐτοῖς διασαφεῖ δὲ ταῦ[τα πάν-]
τα οὕτως ὁ Ἀρχίλοχος σκώπτων ὅτι ἐψευσθ[ήκεσαν] (2)

Τόλμαν ἐκπρέπουσαν εἶδεν, εἴ τις ἦν ἀναιβάτης,
ὑν|γράφη τ' ἔτης Ἀρῆος Ἐξακεστομαλκιδῶν.⁶
ὥς φόα⁷ χρο|ι προσίζει, τῶς ⁸ ὁ παῖς Πεισιστράτου
ἄνδρας εὖ | νωμῶντας αὐλὸν καὶ λύρην ἀνῆρ' ⁹ ἄγων
εἰς Θάσον, φωσί | Θρέξιν¹⁰ δῶρ' ἔχων ἀκήρατον ⁵
χρυσόν· οἰκείῳ¹¹ | δὲ κέρδει ξύν' ἐποίησαν κακά.

ὅτι τοὺς Θρᾷκας
ἀποκτείναντες αὐτοὶ οἱ μὲν αὐτῶν ὑπὸ Παρί- (50)
ων ἀπεπνίχθησαν, οἱ <δὲ> δρῆσται ἀπά<χθη>σ<αν>¹² ὑπὸ τῶν

Θρᾷ-
κῶν μετὰ ταῦτα πάλιν γίεται ἄρχων Ἀμ-
φίτιμος, καὶ ἐν τούτοις διασαφεῖ πάλιν ὥς
ἐνίκησαν καρτέρως τοὺς Ναξίους, λέγων (55)
οὕτω (3)

τῶν δ' ἀνωτάτῃ Τύχῃ¹³
ἵλαος παρασταθεῖσα | φᾶ τ' ἔβαινέ θ', ἥ τ' ἦ
ἄρχεν, ἦν τ' αἰεὶν αὐτῆς τῆς πολυ|τλαντος λεώ·

¹ this line in Plut *δοιοι* ² stone *ελιπε* and *σωθεντα* ³ st
-φειν ⁴ cf. Pind. *P* 4 16 and χρυσάρματος, for rhythm cf 103
⁵ stone -στας ⁶ stone *εξηκεστομαλκιδων* corr to *εξακ.*
cf Hesych Ἐξηκεστομαλκίδαι (*sic*) <οἱ> περὶ Ἐξηκεστίδην καὶ
Ἀλκίδην (*sic*) τοὺς κιθαρωδοὺς ⁷ cf Hesych φόα *εξανθήματα*
ἐν τῷ σώματι ⁸ stone των ⁹ 'set off,' 'started,' cf *αἰρεῖν*
¹⁰ stone *θρηξιν* ¹¹ stone *οικειως* ¹² st *δρα* corr to *δρη*,
and after *ται σο* erased, the cutter began *απασα*, traces of
correction in text and above ¹³ st *η τυχη*

ARCHILOCHUS

Out of fifty shipwrecked the kindly Poseidon left
to be saved only Coeranus [who rode a little-winged
dolphin cock-horse to Sicynthus] ¹

(18 lines almost wholly lost)

And if the Parians deprive the Thracians of any gold
they may be digging or carrying away, they are to restore it
all to them ' All this is proved by Archilochus, who thus
satirises them for perjuring themselves (2)

Outstanding courage did he witness who was in
the fleet ² and enrolled as war-cousin ³ in the clan
of Exacestus and Malcis (?) Like tatters settling on
the skin, even so set off the son of Peisistratus
with a company of doughty wielders of flute and
lyre ⁴ for Thasos, bearing a gift of pure gold ⁵ for
the Thracians; and they made misfortune for their
fellows ⁶ by their own gain ⁷

This is because they (afterwards) killed the Thracians, and
all of them were themselves either drowned by the Parians or
carried off as slaves by the Thracians In the following year
Amphitimus is archon again, and at this time the poet proves
again that they (the Parians) won a great victory over the
Naxians, in the following words. (3)

And highest of all, ⁸ taking her stand propitious
near by, Fortune shone forth, and went, and where'er
she came bore rule; and up rose the war-cry of a

¹ prob = Paros (Rubensohn, from Plut and Steph Byz who gives a list of poetical synonyms for P including Ζάκυνθος)

² i e one of the overseas expedition to Thasos

comrade-in-arms

⁴ rather than of spear and shield (i e meddling non-combatants)

⁵ i e the (alleged) intention of giving the Thracians a share in working the mines (written after the above treaty was made, as a protest)

⁶ i e fellow-countrymen in general

⁷ sarcastic, i e much good did it do them

⁸ or high above them

ELEGY AND IAMBUS

κοῦτις ἦν¹ τῶν ῥίψακόντων οὐκ² ἐφήμμενη σερίς,³
 ἀλλ' ἀκόντισαν· τόσοι τ' ἄρ' ἀθρόοις ἐξάλμασι 5
 τῇλ' ἐπέκθεον, τόσ' ἔλλαβ' ⁴ Αἶδης ἐλώρια.
 οὐ τ' . . . |

Col iv.⁵

e.g. [ὥς φησιν δ']
 Δημέας, ἀλλὰ [ἐνίκησαν ὅτι δ' ἀληθῆ λέγει] (1)
 δηλοῖ ὁ ποιητῆς [οὕτω] (4)

[Τροπαῖον ἔστηκ'· εὐφρόνη⁶] | δ' ἐπὶ στρατὸν
 ἦ[λθ', οὐδὲ χεῖρον' ὦν ἐόλπεμεν τὰ] | νῦν
 ἐεργμέν', ἀ[λλὰ τῆσδε γῆς κρατήσατε]
 [ὅ] | πη μ' ἔσωσε ῥα[χίης Ποσειδέων,]
 [οὐ χωρὶς οὐκ ἂν τέ] | μενος ἀλλ' ἀνωφελ[ῆ] 5
 [γῆν εἶχεθ' οἷας μὴ θεοὶ συνοικέ] | ται.

ὅτι δὲ Γλαῦκος [τὸν στρατηγὸν τῶν Θρακῶν (⁹) μονα-] (6)
 χὸν μάχῃ κρατήσα[ς ἀπέκτεινεν, ὥς φησιν ὁ Δημέας,]
 δηλοῖ ὁ ποιητῆς δ[ιὰ τῶν ἰάμβων οὕτω] (5)

[Γλαῦκ', οὐ σὺ γυῖ] | ου καὶ φρένας τρέσ[εις ἰών]
 [ἐς ὄψιν Ἀρέως· οὐ γ<ὰρ ἦσθα τ>ἄρ' ὅτις]
 [σῆς] | γῆς ἐπιμνήσαιο ῥα[θυμῶν μόνον,]
 [ἦ παρὰ πότον τὰ δει] | νὰ τολμήσας μέθ[η]

e.g. [Ἄρει τραπείης νῶτον· ἀλλ' ἡγήτορα] | 5
 | ἀνεῖλες αἰχμῇ, καὶ μ[όνος μαχεύμενος]
 [πολλῶν κρατεῖς·] | σὸν δ' ἔσκε καὶ χόλ[ω⁷ φοβεῖν.]

[ἐκδημία δ' ἦν αὐτῷ οὐδεμία]
 εἰ μὴ οἱ εἰς τὴν Θάσον [πλοῖ, οὓς ἐπλευσε πολλούς, φοι-] (14)

¹ ν added above ² some correction in st. ³ st
 first omitted one μ; σερίς (cf Hesych. *σερί<ς>*· *ζωστήρ* and
σερίδες *σεράλ*) is glossed *ιμας* (α under λ of *πολυ*) ⁴ stone -*βεν*
⁵ Col ii is entirely lost, Col iii almost entirely; Col iv now
 contains rather less than half of the letters of each line, but
 includes a recurring formula which is of great assistance to
 the restorer (see *Appendix*, p 316) ⁶ Cf. Hesych *εὐφρόνη*·
νύξ καὶ *εὐφροσύνη*, cf *δυσφρόνη* ⁷ stone *εσκεν* and (first) *χαλ*

ARCHILOCHUS

doughty people ; and not one of the javelneers but had his hold of the thong,¹ for they all cast their javelns ; aye, and every one of the many that ran ahead leaping forth against us, Death had surely for his prey And whomsoever . . .

Col 1v

e g according to Demeas, but [they defeated them ;] and that Demeas is right is proved by the poet [thus:] (4)

[The trophy's up,² and joy] hath come upon the host ; and what is now accomplished [is all as good as we hoped ; for ye have won this land] where I was rescued from the surf [by Poseidon, without whose aid³ ye would not possess a] holy precinct, but an unprofitable [land such as the Gods share not with man.]

And that Glaucus defeated [and killed the Thracian (?) general] in single combat, as we are told by Demeas, is proved by the poet [in his iambs thus] (5)

[You, Glaucus,] will not tremble in limb and wit [when you come to face Ares. For you, I trow, were not of old the man who] bethought him of his country [only] when he was at his ease, or dared great deeds in his cups [only to turn tail before the War-God ; nay, but] you slew with your spear [the chief of an host,⁴ and overcame a multitude single-handed] It was yours [to put men to rout] with your very wrath.

[The poet spent no time abroad] except for his [frequent voyages] to Thasos, where he visited among others a courtesan

¹ *i.e.* all gripped their javelns firmly by the thong used for throwing them (elsewh called ἀγκύλη, ἄμμα, ἔναμμα) ² *i.e.* victory is ours ³ and, by implication, without the poet's

⁴ doubtfully restored

ELEGY AND IAMBUS

τήσας καὶ παρ' ἑταίρ[αν τινὰ θυγατέρα οὖσαν¹ ταύτης] (15)
 τῆς γαύρας ἦτιν[ι ὀνειδίξει διὰ τῶν ἰάμβων οὕτω] (6)

e.g. Πῶς δὴ τοιαῦτα βή[σομ' ἀγκαλίσματα ;]
 | [οὐ σὺχ' ἔλωμαι πρό][τερον² ἀχραδινέ[ων ;]³

[ὥς δ' ὁ Δημέας φησί, συνήγαγεν ἀπι-]
 ὦν τῆς Θάσου καὶ δι[άμαρτι⁴ ἐχρήσθη αὐτῇ καὶ οὐ παλ-]
 λακῇ ὅτι δ' ἀληθ[ῆ λέγει ὁ Δημέας ταῦτα γράφων] (20)
 ὑπὲρ ταύτης τῆς πα[λλακῆς, δηλοῖ ὁ Ἀρχίλοχος παρὰ]
 τάδε (7)

Χιλίους γὰρ ἄνδ[ρας εἶχες, ἦτις ἄνδρ' ἔχεις ἓνα.]
 [καὶ] (22)

ταῦτα (8)

Γυναῖκά σ' εἶλ[ον γαμέτιν,⁵ ἥς λεωφόρου]
 e.g. [τύχησα,] | ταῖς μαίαισι δ' ἥς τέξ[αις⁶ γονῆς]
 [πιστός τις ὦν πέφνηα] | παιδαναιρέτης.
 με[τὰ δ' ἑπτὰ ἔτη, ὥς φησι Δημέας, διέ-] (25)
 στήσαν ὅτι δ' ἀληθ[ῆ λέγει, δηλοῖ ὁ ποιητὴς λέγων]
 τάδ'· (9)

Ἔτεξας,⁶ ὦ Τέρεϊνα, [τὴν ἐγὼ θορὴν]
 [ἔν σοι γάμφῳ φύτευ,] σα παραφερνησίω.⁷
 κ[αὶ παρὰ τάδε·] (10) (28)

[Ἦν πρόσφατον ποίη-] | σα τεταριχευμέν[ην]⁸
 [τοῦμπροσθε κέρκῳ μν] | ρία Καβαρνίδι,
 ἀκή[ρατος συνῶρος ἑπτὰ ταῦτ' ἔτη] |
 ἔχω μίαν γυναῖκά σ'· ἀ[λλ' ὠραζέαι]
 [διαφρονεῦσα,⁹ καὶ] | κασαλβάδας δέκα 5
 ἀ[πρόντι δώμαθ' ἔκε' εἰσάγουσά] | μοι.
 μεταμφίευν δὲ κᾶξ[ιθι πρὸς ἐσπέραν,]
 [καὶ] | κῶλ' ἀρεῦ βινεῦσιν ἥθ[έοις πάλιν.]

¹ φοιτᾶν cannot take παρὰ and genitive, hence the daughter

² stone inserts ἦ ³ dimin, of Achradina, κορακίνος, Κλεο-
 βουλίνη ⁴ cf Lys 1 94 30 who (perh using old legal

word) contrasts γαμεταὶ γυναῖκες with παλλακαί ⁵ cf A P.
 5 180 ⁶ cf Ar Lys 553 ἐντέξῃ (Sch paraphr παράσχη)

⁷ cf παράφερνα, Panylect, Hesych εἴλιον παράφερνον ⁸ st.
 -ρεϊχ· ⁹ cf Hesych, Lyr. Alex. Adesp 37 2 Powell

ARCHILOCHUS

[who was the daughter] of the disdainful woman whom [he upbraids in his iambs thus] (6)

e g How shall [I] betake [me to such embraces ?
| Shall I not chose figs] before wild pears ?¹

[And according to Demeas he took her (the daughter) with him] when he left Thasos, and made her his wedded wife And that Demeas is right in saying this about this courtesan, the poet proves in these words (7)

For [thou hadst] a thousand husbands [who now hast one ;]
[and] in these : (8)

e g I took thee [for my wedded] wife [whom I found a harlot,] and to the midwives [I have ever been known for a sure] acknowledger of the children thou barest²

but according to [Demeas they parted] after [seven years.] And that he is right the poet proves thus : (9)

Thou barest fruit, Tereina, [of the seed thou hadst] of an over-dowered marriage with me.³

And again (10)

[Thee that I made fresh] who [before] was staled⁴ by many and many a Cabarnian⁵ [lover,] thee I have possessed [these seven years (?) and none but thee, [thy helpmeet] undefiled But now [thou giv'st thyself airs (?) and wranglest with me (?), and hast brought] ten harlots [into] my house [while I was abroad] Change thy garments⁶ and make sport [once more] for such as be no woman's husband.⁷

¹ *i.e.* sweet before sour ² *lit* taker-up of children, if when a child was born the father took it up it was a sign that he acknowledged it ³ *i.e.* he was paid high to take her ?

⁴ metaphor from fresh and salted fish ⁵ *i.e.* Parian ⁶ *i.e.* put on clothes characteristic of the courtesan ⁷ *lit* caelibibus viris crura tua tolle

ELEGY AND IAMBUS

e.g.

[καὶ ταῦτα] (11) (34)

Πῇ βήσσαι νέορτον ἐ[πιγαμέειν πόσιν ;]
[τίθει δ' ὀ]χῆα¹ βατράχῳ Σεριφίῳ·
κ[αὶ τ' εὐπορήσεις διψέουσ', ἐὰν] | δ' ἄρα
βινητιήσης, στριφνὰ β[ινηθήσεται·]

[ὥς δέ φησιν ὁ Δη-]
μέας, ἐπ' Ἀκραιφνίοις ἐ[στρατεύσαντο εὐτυχῶς ὥς]
δὲ ἀληθῆ ἄ φησιν, ὁ Ἀρχ[ίλοχος διασαφεί σκώπτων πα-] (39)
ρὰ τάδε (12)

Ἀκραιφνί, πῶ[ς ἔχεις σὺ τῶν πολιτέων ;]

[ἔκα-]
στα δὲ ταῦτα διασαφ[εῖ ὅτι ἀληθῆ ἐστίν ὁ ποιητής] (41)
παρὰ τάδε (13)

Ἐπεὶ τὰ δειν[ὰ μηδὲν ἡγνόουν ἔτι,]
[σαγῶν] | ἀγόρασαν ἄλφιστα, ξύρη[σα δὲ]
[τμήξας ἀπ' ἵττος] | ὄχμ',² ἵνα στύφῳ δέρας
[τῇ μῇ γυναικὶ γηραῶν μυρ]|μηκιῶν
μηδ' ἀμπέχ[ω³ καρίδα (?)]

[καὶ τάδε·] (14) (45)

[Ἐπεὶ δὲ] | χειρῶν δούρατ' ἔκπα[λλον, κρέων⁴]
[γαύροις λόγοις] | ὠρίνε· τῶν δ' ἐδάμνα[το]
[ὑβρις· πέλας γὰρ στᾶσ'] | Ἀθηναίῃ Διὸς⁵
ἀμφ' [ἡμιν ὑψι νεῦσεν, Αἰολεῖς δ' ἄρα] |
θέσαν πρόχουν τριγχ[οῖσι,⁶ κοῦκ Ἰάονες.] 5

¹ the cutter prob. read this with the δ, δοχῆα, = ὀχήματα as Demarch. ap Harp., cf ὀχεία, ὀχεύω ² cf Hesych ὄχμα πόρπημα, and ἔχμα ³ stone ἀμφέχ ⁴ or Κρέων? ⁵ cf. Soph Aj 172 ⁶ σ inserted before τ, perh rightly, cf. Hesych.

ARCHILOCHUS

And again: (11)

e.g. Whither wilt thou go [to find thee] a new
[husband?] Go bed thee with a Seriphian frog:¹
and [then when thou'rt dry thou shalt have thy
fill, and if] thou wouldst have more than that,
[that too.]²

[And according to] Demeas they (the Parians) sent [a
successful expedition] against the Acraephnians,³ and
that he is right in this Archilochus proves in these [jesting]
words (12)

Acraephnis, how [art thou off for citizens?]

And each of these things the poet proves thus (13)

When they [knew the full depth of their woe,]
they (the enemy) bartered [their arms] for food;
[and I cut] the leathern handle [from a shield]
and shaved off [the hair of it], that it might serve
me to smooth out [the aged] wrinkles⁴ from [my
wife's] skin,⁵ so that [I] might not have [a
prawn (?)] to embrace⁶

And again (14)

And when [they] began to cast the javelins from
their hands, [their king]⁷ exhorted them [with
disdainful words] But their [pride] was humbled.
For Athena, daughter of Zeus, [stood] nigh [above
us and gave her nod, and 'twas not Ionians⁸ that]
set an ewer on the coping-stone,⁹ [but Aeolians.¹⁰

¹ the frogs of this island were said never to croak, and
the frog in general was proverbially the typical water-
drinker, A was too fond of wine and song to please his wife,
and, to her thinking, kept her short of drink

² *lit* seu
cupies subigitari, bene rigide subigiteris ³ a city of Boeotia
⁴ *lit* ant-runs ⁵ *i.e.* to beat her with ⁶ cf Theocr 10

18, where it is a mantis, strange evidence for the taking of a
town, but A was a humorist ⁷ or Creon ⁸ *i.e.* Parians
⁹ *i.e.* ploughed the sands, failed ¹⁰ *i.e.* Acraephnians

ELEGY AND IAMBUS

[ἐπεὶ δ' ἐ]|ρηκτο πύργος ἀμφαδῆ[ν¹ σφισιν,]
 [ὄν Κᾶρες ἦραν θέσει]| βαρδίστη² λίθων
 ἰδρῶ[ντες,³ ἡμῖν ἡπύη⁴ πάσας ἀνὰ]
 [φύ]|λὰς ἄορτο⁵ Λεσβίων [φορμυγκτέων,]
 [χεῖρας δὲ]| θέντες χερσὶν ὄρ[χεύντο στρατός·] 10
 [κάπεκτύπη]|σε Ζεὺς Ὀλυμπίων [πατήρ.]
 [τῶν δ' οὐτις ἐς τὸ λοι]|πὸν ἦν ἐπήβολο[ς]
 [τῶν πρόσθεν εἰχ', ἀλλ']⁶ ἔστασαν πονεύ[μενοι]
 [καὶ σφέας ἀποσβεῖς']⁷ ἔφθαν' ἦν ἀμφρά[σσατο]⁸
 [ἕκαστος ἐλπίς οὐ πάλιν]| φανευμένη, 15
 καθή[μενοι δ' ἄβριγδα⁹ τήρεον φάος.]

B Col 1v

. . . [Ἀπολ]λῶνιο[
 . . . τῆς]
 μητρὸς αὐτῆς[
 . . .]

(2 lines lost)

καὶ με[τὰ⁹] (6)
 [. τῆς πατρίδος καὶ Ἀρχιλόχου ἐνταῦθα π[άλιν]
 [μέμνηται ὁ Δημέας⁽⁹⁾]

(2 lines lost)

Τίς σε τὸν ἐν πέτρῃ Μουσῶν θεράποντ' ἐχάραξεν (10)
 παῖ Τελεσικλήος κοῦρε καταγλαῖσας,
 λέξω δὴ σοι ἐγὼ μάλ' ἐτήτυμα, εἰ σὺ μὴ οἶδας·
 ἐσθλὸς ἐὼν ἀρετῆς τ' οὐκ ὑπολειπόμενος
 Σωσθεὺς Προσθένου υἱὸς ἐμὴν πολ[ύ]μ[υ]νον ἀοι[δ]ὴν
 τιμῶν ἀενάων αἴσαν ὑπεσπάσατο

(followed, after a space, by four elegiac⁽⁹⁾ lines, the first two beginning Σωφροσύνης οἶακα ἀνὰ ἐμέο⁽⁹⁾, and the last ending Πάρος.)

115

Heph 15. 8 p 50 Cons. [π ἀσυναρτήτων] γίνεται δὲ ὁ τελευταῖος τῆς τετραποδίας διὰ τὴν ἐπὶ τέλους ἀδιάφορον καὶ κρητικὸς·

¹ η added above ² corr from βραδ ³ st εἰδρω ⁴ cf Hesych ἡπύη φωνή ⁵ εορταί first cut ⁶ st prob εἰχεν-αλλα ⁷ st prob ἀποσβεῖσα ⁸ cf Hesych ἀμφράσσατο· ἐγνώρισεν. ⁹ cf ἄβριξ, ἄπριξ, ἄπριγδα, or ἀυπνί, cf fr. 41

ARCHILOCHUS

And when] their wall of defence, [which the Carians had bullded] sweating at the long slow [laying] of stones, was broke open, [as for us, among all our] tribes¹ arose [the music] of Lesbian [lyre-players, and] laying [hand] on hand [the host] set up the dance, while Zeus [the Father] of the Olympians [thundered his favour] Meanwhile of the foe no man] was to be master any more [of what had been his, but] they all stood sore troubled, [the hope each] had fostered [had gone out] ere he knew it, [never] to be lit again, and they sat [still and waited sleepless for the dawn]

B Col iv

. . [Apol]lonius . . . of her mother (or of his—or her—mother herself)

(2 lines lost)

and after (?) .

(1 line lost)

of his (or her) country and Archilochus [Demeas makes mention] there again .

(2 lines lost)

Who hath honoured thee by carving thee, 'the servitor of the Muses' that art in the stone, thou son of Telesicles? I will tell thee right truly if thou knowest not Being a good man and not left behind by Virtue, Sostheus² son of Prostheneas hath stolen my tuneful song to make him a destiny of eternal fame.

(followed by two couplets beginning The helm of Wisdom and ending Paros³)

115

Hephaestion *Handbook of Metre* [on 'unconnectable' metres] The last foot of the dactylic tetrapody becomes, with the last syllable *anceps*, a cretic, compare

¹ or, as we should say, regiments ² known from other inscriptions ³ prob containing the name of the author of the above lines, perhaps a schoolmaster

ELEGY AND IAMBUS

καὶ βήσσας ὀρέων δυσπαιπάλους¹ οἶος ἦν ἐπ' ἥβης

116

Ibid 5.3 p 16 [π. λαμβικοῦ καταληκτικοῦ]. τρίμετρον δὲ οἶον τὸ Ἀρχιλόχου

ὄγμος, κακοῦ δὲ γήραος καθαιρεῖ

117

Steph Byz Πάρος· νῆσος, ἦν καὶ

πόλιν

Ἀρχιλόχος καλεῖ ἐν τοῖς Ἐπωδοῖς

118

Zenob 5.68

πόλλ' οἶδ' ἀλώπηξ, ἀλλ' ἐχῆνος ἐν μέγα.

μέμνηται ταύτης Ἀρχιλόχος ἐν ἐπωδῇ . . λέγεται δὲ ἡ παροιμία ἐπὶ τῶν πανουργοτάτων

ΥΜΝΩΝ

119 ὕμνος εἰς Ἡρακλέα

Pind Ol 9 τὸ μὲν Ἀρχιλόχου μέλος | φωνᾶεν Ὀλυμπία |
καλλίνικος ὁ τριπλὸς κεχλαδὼς | ἄρκεσε Κρόνιον παρ' ὄχθον |
ἀγεμονεῦσαι κωμάζοντι φίλοις Ἐφάρ- | μόστῳ σὺν ἑταίροις | ἀλλὰ
νῦν, κτλ.

Sch *ad loc* (α') . ἔθος δὲ ἦν κωμάζειν τὴν νίκην τοῖς νικηφόροις μετ' αὐλητοῦ μὴ παρόντος δὲ αὐλητοῦ εἰς τῶν ἑταίρων ἀνακρουόμενος ἔλεγε 'τῆνελλα καλλίνικε.'—(β') τὸ μὲν Ἀρχιλόχου μέλος, ὁ τοῖς νικῶσι τὰ Ὀλύμπια ἐπῆιδετο, ἦν τρίστοφον, κοινῶς δυνάμενον ἀρμόζειν ἐπὶ παντός νικηφόρου διὰ τὸ κατὰ τῆς πράξεως αὐτῆς ψιλὸν ἔχειν τὸν λόγον, μήτε δὲ ὄνομα μήτε ἰδίωμα ἀγωνίσ-

¹ Schroed -λος as acc. pl. (prob rightly)

¹ supply *roaming* or the like ² cf. At Fort. Gr. Lat. 6 1. 299 K ³ cf. Plut *Soll. An.* 16 ⁴ *ie* to roll himself into

ARCHILOCHUS

and ¹ the steep glens of the hills, such as he was in youth

116 ²

The Same [on the catalectic iambic]. The trimeter, as for instance in Archilochus.

. row, and destroys the . . . of evil eld

117

Stephanus of Byzantium *Lexicon* Paros :—an island which is also called a

city

by Archilochus in the *Epodes*.

118 ³

Zenobius *Proverbs* .

The Fox knoweth many things, the Hedgehog one great thing ⁴

This saying occurs in an Epode of Archilochus It is used of the greatest scoundrels

HYMNS

119 HYMN TO HERACLES ⁵

Pindar *Olympians* The sounding chant of Archilochus at Olympia, the threefold rolling victory-song, sufficed to lead Epharmostus when he went in triumph past the Cronian hill with his dear companions, but now, etc.

Scholiasts *on the passage* (a) It was the custom for the winner to celebrate his victory in the evening with a flute-player, and if there was no fluteplayer present, one of the winner's companions struck up by speaking the words *τήνελλα καλλίνικε* (that is, 'ting-a-ling victorious')—(b) The chant of Archilochus which was sung in honour of winners at the Olympian Games had three strophes, being of such a nature as to be able to apply generally to any winner because its words contained no mention of the event it celebrated, nor the name of the winner or the nature of the contest. The refrain

a ball of spines, cf. fr 65 ⁵ cf Ar *Ach* 1227 ff and Sch, Sch Pind *N* 3 1, Tz *Chil.* 1. 690, Suid. *τήνελλα*, Callim *Ox. Pap.* 1793 col 8 4 and fr. 223

ELEGY AND IAMBUS

ματος. ἐφθυμνίῳ δὲ κατεχρώντο τούτῳ 'τῆνελλα καλλίνικε'.
 —(γ') τὸ δὲ τριπλὸς ὅτι τρεῖς ἐπεκελεύοντο τὸ καλλίνικε οὐ καθόλου δὲ τρεῖς, ἀλλ' ὅτι τριπλὴν ἔχει τὴν στροφὴν καὶ πάλιν ἀναλαμβάνεται Ἑρατοσθένους δὲ φησι μὴ ἐπινίκιον εἶναι τὸ Ἀρχιλόχου μέλος, ἀλλ' ὕμνον εἰς Ἡρακλέα τρίπλοον δὲ οὐ διὰ τὸ ἐκ τριῶν στροφῶν συγκεῖσθαι, ἀλλὰ διὰ τὸ τρεῖς ἐφθυμνιάζεσθαι τὸ καλλίνικε περὶ δὲ τοῦ τῆνελλα Ἑρατοσθένους φησὶν ὅτι ὅτε ὁ αὐλητὴς ἢ ὁ κιθαριστὴς μὴ παρῆν, ὁ ἑξαρχος αὐτὸ μεταλαβὼν ἔλεγεν ἔξω τοῦ μέλους, ὃ δὲ τῶν κωμαστῶν χορὸς ἐπέβαλλε τὸ καλλίνικε, καὶ οὕτω συνειρόμενον γέγονε τὸ 'τῆνελλα καλλίνικε.' ἡ δὲ ἀρχὴ τοῦ μέλους ἐστὶν 'ὦ καλλίνικε' κτλ —(δ') Ἀρχίλοχος τῷ Ἡρακλεῖ ὕμνον <ποιήσας>, ἀπορήσας κιθαρωδοῦ διὰ τινος λέξεως τὸ μέλος ἐμμήσατο συντάξας οὖν τοῦτο τὸ κόμμα τῆνελλα, οὕτως τὰ ἐξῆς ἀνεβάλλετο, καὶ αὐτὸς μὲν τὸ μέλος τῆς κιθάρας ἐν μέσῳ τῷ χορῷ ἔλεγε, τὸ τῆνελλα, ὃ δὲ χορὸς τὰ ἐπίλοιπα ἐκ τούτου τὸ λοιπὸν οἱ ἀποροῦντες κιθαρωδῶν τούτῳ τῷ κόμματι ἐχρώντο τῷ τῆνελλα. τὸ δὲ ὅλον οὕτως 'τῆνελλα' κτλ

Ar. Ar 1764 ἀλαλααὶ ἰὴ Παιών, | τῆνελλα καλλίνικος, ὦ | δαιμόνων ὑπέρτατε

Sch *ad loc* τὸ τῆνελλα μίμησις ἐστὶ φωνῆς κρούματος αὐλοῦ ποιᾶς ἀπὸ τοῦ ἐφθυμνίου οὐ εἶπεν Ἀρχίλοχος εἰς τὸν Ἡρακλέα μετὰ τὸν ἄθλον Αὐγείου, 'τῆνελλα' κτλ δοκεῖ δὲ πρῶτος Ἀρχίλοχος νικήσας ἐν Πάρῳ τὸν Δήμητρος ὕμνον ἑαυτῷ τοῦτον ἐπιτεφωνηκέναι.

Τῆνελλα καλλίνικε,
 χαῖρ' ἄναξ Ἡράκλεες,
 αὐτὸς τε καὶ Ἰόλαος, αἰχμητὰ δύο.
 τῆνελλα καλλίνικε
 χαῖρ' ἄναξ Ἡράκλεες.¹

ΙΟΒΑΚΧΩΝ

120²

Heph 15. 16 p 52 Cons ἄλλο ἀσυνάρτητον ὁμοίως κατὰ τὴν πρώτῃν ἀντιπάθειαν ἐξ ἱαμβικοῦ διμέτρου ἀκαταλήκτου καὶ τροχαικοῦ ἐφθιμμεροῦς, τοῦ καλουμένου Εὐριπιδείου, οἷον τὸ ἐν τοῖς ἀναφερομένοις εἰς Ἀρχίλοχον Ἰοβάκχοις

¹ so Erat ap. Sch Pind (but χαῖρε and Ἡράκλεις) another version has ὦ καλλίνικε, but the exact form of the hymn remains uncertain

² see opposite, some citations add O before victorious cf Sch Ar Av 1764, Hom H. Dem 492

ARCHILOCHUS

employed was this, *τήνελλα καλλίνικε*. —(c) The word 'threefold' is used because they shouted the word *καλλίνικε* thrice, that is not to say thrice in immediate succession, but the strophe is threefold and the refrain repeated with each. But according to Eratosthenes the chant of Archilochus is not really a victory-song but a hymn to Heracles, and the word 'threefold' does not refer to its being composed of three strophes, but because the word *καλλίνικε* was used three times as a refrain. With regard to the word *τήνελλα* we are told by Eratosthenes that when the flute-player or lyre-player was not present the chorus-leader took it up and spoke it 'outside of the song,' and then the chorus of revellers joined in with *καλλίνικε*, and thus came the combination *τήνελλα καλλίνικε*. The song begins 'O hail victorious,' etc.—(d) Having composed a hymn to Heracles, Archilochus was at a loss for a lyre-player and imitated the tune in speech. Thus he made this word *τήνελλα* as a start for what followed, and himself spoke the tune of the lyre, that is *τήνελλα*, in the midst of the chorus, and they did the rest. From this it came about that when a lyre-player was not to be had, this word *τήνελλα* was used instead. The whole song is as follows: 'Ting-a-ling,' etc.

Antiphanes *Birds*. Alalalai! hail Thou Healer, *τήνελλα καλλίνικος*, Most excellent of Deities!

Scholiast on the *passage*. The word *τήνελλα* is the representation of a certain musical sound of the flute taken from the refrain which Archilochus repeated in honour of Heracles after the Labour of the Augean Stables. 'Ting-a-ling,' etc. It appears that Archilochus first used this refrain for himself, when he won the competition for the Hymn to Demeter at Paros.

Ting-a-ling victorious! all hail Lord Heracles,
Thyself and Iolaus, warriors twain,
Ting-a-ling victorious! all hail Lord Heracles!

IOBACCHI

120²

Hephaestion *Handbook of Metre*. There is another 'un-connectable' metre with the first antipathy or 'opposition,' consisting of an iambic dimeter acatalectic and a 3½-foot trochaic, known as the Euripidean, as for instance in the *Iobacchi* ascribed to Archilochus

ELEGY AND IAMBUS

Δήμητρος ἀγνῆς καὶ Κόρης τὴν πανήγυριν σέβων

121

Steph. Byz. Βέχειρ .

χρυσοέθειρ

παρ' Ἀρχιλόχῳ ἐν Ἰοβάκχοις, ὅπερ ἀποκέκοπται τοῦ χρυσοέθειρος.

122

Erot 117 K σκύτα· τὸ μεταξὺ τῶν τεινόντων τοῦ τραχήλου
καὶ Ἀρχιλόχος

πῶς ἀπέπρισε σκύτα ;¹

123

Sch II. 18 492 ἡ ὑπὸ ἀντὶ τῆς μετά, μετά δάδων Ἀρχιλόχος·
ἄδων ὑπ' αὐλητῆρος

124

Ath 3 122 b Κηφισόδωρος γοῦν ὁ Ἰσοκράτους τοῦ ῥήτορος
μαθητῆς ἐν τῷ τρίτῳ τῶν Πρὸς Ἀριστοτέλην λέγει, ὅτι εὖροι τις ἂν
ὑπὸ τῶν ἄλλων ποιητῶν ἢ καὶ σοφιστῶν ἐν ᾗ δύο γοῦν πονηρῶς
εἰρημένα, οἷα παρὰ μὲν Ἀρχιλόχῳ τό

Πᾶς ἀνὴρ ἀπεσκόλυπτεν²

125

Et Magn Vet. αὐόνη· ξηρότης, Ἀρχιλόχος, οἶον·
κακὴν σφιν Ζεὺς ἔδωκεν αὐόνην.

¹ sugg B mss ἀπέπρισε τὰν σκύταν
πάντα δ' ἄνδρ' ἀποσκόλυπτειν

² mss (rightly)

¹ the remaining fragments have not been classified by B, 124, 135, 136, 137, 140, 142 prob. belong to the *Tetrameters*, and 178 ~

ARCHILOCHUS

Celebrating the feast of the holy Demeter and Corè

121

Stephanus of Byzantium *Lexicon* . Βέχαιρ . . χρυσοέθειρ
golden-haired

in the *Iobacchi* of Archilochus, a shortened form of
χρυσοέθειρος.

122¹

Erolian Glossary to Hippocrates . σκύτα —the part between
the tendons of the neck . compare Archilochus .

how did he saw off² the nape of the neck?

123³

Scholiast on Homer The preposition ὑπό is used instead of
μετά, 'by the light of torches'; compare Archilochus .

singing to the fluteplayer's accompaniment

124⁴

Athenaeus *Doctors at Dinner* Cephisodorus the pupil of
the orator Isocrates, in the 3rd Book of his treatise *To Aristotle*,
declares that in the other poets or sophists you may find at
least one or two things ill said, for instance in Archilochus .

omnes tentigo cepit

125

Old Etymologicum Magnum : ἀδύνη :—dryness; Archi-
lochos, compare

Zeus gave them an evil drought.

160 to the *Epodes* ² i.e. sever or perh burn off, as
Hesychius seems to have read, explaining 'lamented, blew
off, made to wither off,' all prob traditional attempts cf.
EM 720. 38, *EG*. 505 53, Hesych σκύτα, Psell *Prol Zon*
118, Hesych. ἀπέπρησεν ³ cf Sch Ar Av 1426 ⁴ cf.
Hesych ἀπεσκόλυπτεν

179

ELEGY AND IAMBUS

126

Sch. Ar *Ach* 279 φέβαλοι γάρ εἰσιν οἱ σπυνθῆρες . . καὶ
παρὰ Ἀρχιλόχῳ δὲ κείται·

πυρὸς δ' ἔ' αὐτῷ φεψάλυξ.¹

127

Et Magn. 731 46 στύπος Λυκόφρων καλεῖται τὸ πρέμ-
νον τῆς ἀμπέλου, ἀφ' οὗ Ἀρχιλόχος

θυρέων ἀπεστύπαζον

128

Sch Nic *Ther* 158 ἀμυδρόν· νῦν τὸ χαλεπὸν λέγεται, ὡς καὶ
Ἀρχιλόχος

ἀμυδρὴν χοιράδ' ἐξαλεύμενος

129

Eust *Od* 1542 49 αἱ συνθέσεις τοῦ τρις ἐπιρρήματος . .
πλήθος σημαίνουσιν ὡς . . καὶ

Θάσον δὲ τὴν τρισδιζύρην πόλιν

παρ' Ἀρχιλόχῳ

130

Et Magn 689 1 προῖκτης προσαίτης ἡ πρό ἀντὶ τῆς παρὰ
παρὰ τὸ προικνεῖσθαι . (fr 92) . ὁ δὲ Ἡρωδιανὸς παρὰ τὸ
ῖσσω, ὡς Ἀρχιλόχος

προτείνω χεῖρα καὶ προίσσομαι.

131

Ath. 3 107f δασυντέον δὲ λέγοντας τὸ ἦπαρ, καὶ γὰρ ἡ
συναλοιφή ἐστι παρ' Ἀρχιλόχῳ διὰ δασέος φησὶ γάρ

χολὴν γὰρ οὐκ ἔχεις ἐφ' ἥπατι.

¹ ἔα *E*, cf *Od.* 14 22 mss ἦν

¹ cf Suid. φεψάλω ² cf *EM* 120 3, *EM. Vet.* 37
(θύρασιν), Sch Ar Rh 1 1117, Hesych ἀπεσούπαζον ³ cf.
EM 297 17, *EG* 585 14 ⁴ cf fr. 19 ⁵ cf. Zon.

ARCHILOCHUS

126 ¹

Scholias on Aristophanes. *φέψαλοι* are sparks . . . and the word is found in Archilochus

and I was a spark of fire to him.

127 ²

Etymologicum Magnum *στύπος* —Lycophron . . . the stump of the vine is so called, whence Archilochus .

(I) cudgelled (him) from the door.

128

Scholias on Nicander *Venomous Bites*. *ἀμυδρόν* —In this passage it means 'difficult or troublesome' (''), as in Archilochus :

avoiding a dim-seen reef.

129 ³

Eustathius on the *Odyssey* Compounds of the prefix *τρισ-* 'thrice' mean 'very much', compare and this

and the thrice miserable city of Thasos ;

in Archilochus ⁴

130 ⁵

Etymologicum Magnum. *προϊκτης* —'beggar' the preposition *πρό* instead of *παρά*; from *προϊκνέισθαι*, 'to come before' . (see fr. 92) . . . But Herodian makes it from *ἴσσω*, as in Archilochus :

I put forth my hand and beg.

131

Athenaeus *Doctors at Dinner*. The word *ἥπαρ* 'liver' must be aspirated, for synaloephè (of *ἐπί*) occurs in Archilochus with the *φ*, thus :

for thou hast no gall in thy liver.⁶

1573, Suid *καταπροΐζεται*, *Et Vind* cod 32 *προϊκτης*, Fav. 383

⁶ B compares Aesop *Fab* 183, where the Camel and the Elephant fight 'for the crown,' and the Ape declares them both unsuitable, the Camel because he has no gall (*z e* anger) against evil-doers, other creatures believed to have no gall were the stag and the antelope

ELEGY AND IAMBUS

132

Plut *Garr* 2 ὅθεν αὐτοῖς συμβαίνει μήτε παρὰ δείπνον συγκλι-
τῶν μήτε συσκήνων τυγχάνειν προθύμων, ὅταν ὀδοιπορῶσιν ἢ
πλέωσιν, ἀλλ' ἀναγκαστῶν πρόσκειται γὰρ (ὁ λάλος) ἀπανταχοῦ,
τῶν ἱματίων ἀντιλαμβανόμενος, τοῦ γενείου, τὴν πλευρὰν θυροκοπῶν
τῇ χειρὶ

πόδες δὴ κεῖθι τιμιώτατοι

κατὰ Ἀρχιλόχον.

133

Heracleid. *de Politi* 3 ὅτι δὲ ἀρχαιοτάτη τῶν πολιτειῶν ἡ
Κρητικὴ ἐμφαίνει καὶ Ὅμηρος, λέγων τὰς πόλεις αὐτῶν εὐναιεταώ-
σας καὶ Ἀρχιλόχος δὲ ἐν οἷς ἐπισκώπτων τινὰ φησιν

νόμους δὲ Κρητικούς διδάσκεται.

134

Hdn καθ. προσ *Gram Gr* 3 1 525 θέλουσι δὲ τὸ πεδότρυψ
ἐκτείνειν, πλανώμενοι ἐκ τοῦ παρ' Ἀρχιλόχῳ

ἄνδρας ὡς ἀμφιτρίβας

135

Suid. δ σημαίνει δὲ καὶ τὸ πολὺ καὶ μέγα παρ' Ἀρχιλόχῳ

ἀ ἕαδ' εἷς τε ταύρους¹

136

Gram. A O. i. 164 24 [φύω]· ἀφ' οὗ τό

φῦμα μηρίων μεταξὺ

Ἀρχιλόχος.

¹ so Sch. Plat. and *A P.*, Suid. δ δέκα τ. (for the corrup-
tion see Bast in Greg p 245)

ARCHILOCHUS

132

Plutarch *Garrulity*. And so it is that the garrulous can never meet with any willing to share a dining-couch or tent with them on a journey by land or sea—they will only do so of necessity, for one of this sort is ever at you, plucking your coat or tweaking your beard or knocking at the door of your ribs, ave.

feet are the most valuable there ;¹
as Archilochus says.

133

Heracleides *Constitutions*. That the Cretan constitution is the most ancient is shown by Homer, who calls the cities of Crete 'well-inhabited.' Archilochus shows the same thing in the lines in which he mocks at somebody, saying :

and he's learning the laws of Crete ²

134 3

Herodian *Complete Prosody* They wish to lengthen the
iota of *πεδορρίψ* 'wearer-out-of-fetters,' in spite of Archilochus,
like scoundrelly knaves

135 4

Suidas *Lexicon* δ, 'Ah'.— . it is used also to mean 'much' and 'great' by Archilochus

Much was he pleased, and in among the bulls . . . ⁵

136

Cramer *Inedita* (Oxford) [φύω, to grow] . . . from which comes Archilochus'

a tumour betwixt the thighs

¹ on land ? prob. from a Fable ² he is, as it were,
still at school ³ cf Hesych *ἀμφιτριβας* ⁴ cf Sch
Plat 393, Cram. *A.P.* 4 84 10 ⁵ perh *he* is the
Lion of Babr. *Fab* 44

ELEGY AND IAMBUS

137

Ibid. 441 21 ἡ φθειρσί δοτικὴ συνέστη παρὰ Ἀρχιλόχῳ
φθειρσὶ μοχθίζοντα

138

Et Magn μέζεα τὰ αἰδοῖα, ὅτι μέσα εἰσὶ τῆς οὐράς, μέσσεα
ὄντα [†]Ἡσιόδος (op 510), ὡς καὶ Ἀρχιλόχος

ἵνας δ' ἀπέθρισεν μεδέων.¹

ἢ κατὰ μετάρθесιν τοῦ δ εἰς ζ μέδεα.²

139

Sch Ar *Lys* 1257 [πολὺς δ' ἀμφὶ τὰς γέννας ἀφρὸς ἦνσει].
πρὸς τὸ παρὰ τῷ Ἀρχιλόχῳ

πολλὸς³ δ' ἀφρὸς ἦν περὶ στόμα.

140

Sch. Ar. *Pac.* 1148 παρδακὸν δὲ δίνυρον . . καὶ Ἀρχιλόχου

παρδοκὸν δι' ἑπιόιον[†]⁴

141

Ael. *H A* 12 9 [π κίγκλου]. κινεῖ δέ οἱ τὰ οὐράια πτερά,
ὥσπερ οὖν ὁ παρὰ τῷ Ἀρχιλόχῳ

κηρύλος

¹ mss δὲ μεδ ἀπέθρ ² these words should prob. precede
ὡς καὶ ³ Pors mss πολὺς ⁴ ἡπιόλιον[†] E

¹ prob. ref to the Fable, not of the Fox and the Lice, for the Fox is always feminine, but of the Countryman and the Lice (App *B. Civ.* 1 101).—'Lice were once biting a country-

ARCHILOCHUS

137

Ibid. The dative *φθειροί* occurs in Archilochus :
afflicted with lice ¹

138 ²

Etymologicum Magnum μέζεα —the genitals, because they lie in the midst of the tail-parts—Hesiod μέσσεα—as in Archilochus

and severed the sinews of his genitals , ³
with exchange of ζ and δ, μέδεα.

139

Scholast on Aristophanes *Lysistrata* [‘and much foam blooms about his jaws ’] · This refers to the line of Archilochus
and much foam was about his mouth.

140

Scholast on Aristophanes *Peace* : παρδοκόν — soaking wet . . . and Archilochus

[] ⁴

141 ⁵

Aelian *Natural History* [the wagtail] · Its tail-feathers wag, like those of Archilochus’

ceɪɪɪ

or cock-halecyon.

man ploughing, and he twice left his plough to clear his shirt of them; but he was bitten again, and so, to prevent too frequent interruptions of his work, he burnt his shirt’ ² cf. *E G* 390, 48 Bek *An* 3. 1438 n ³ prob ref to the Fable of the Beaver, Aesop 189 Halm ⁴ corrupt, perh. ‘because of a soaking (sweating?) nightmare (or ague)’ ⁵ cf fr 102 and Apost 9. 82

ELEGY AND IAMBUS

142

Ibid. 4 12 πολλάκις τὰ κατ' ὀβολὸν μετὰ πολλῶν πόνων συναχθέντα χρήματα, κατὰ Ἀρχίλοχον, εἰς πόρνης γυναικὸς ἔντερον καταίρουσιν.¹

Nicet. Chon Hist 300 (582 M) καὶ τὸ τοῦ Ἀρχιλόχου ἀντικρὺς ἐπεραίνετο, ὃ φησιν, εἰς ἔντερον πόρνης πολλάκις μεταρρυΐσκεσθαι τὰ χρόνῳ καὶ πόνῳ συλλεγέμενα μακρῶ.

πολλὰ δ' εἰς πόρνης γυναικὸς ἐρρυΐσκειτ' ἔντερον
τὰ χρόνῳ μακρῶ πόνῳ τε συλλεγέμενα χρήματα.²

143

Luc Pseudol 1 τὸ δὲ τοῦ Ἀρχιλόχου ἐκείνο ἤδη σοι λέγω, ὅτι τέττιγα τοῦ πτεροῦ συνείληφας, εἶπερ τινὰ ποιητὴν ἰάμβων ἀκούεις Ἀρχίλοχον, Πάριον τὸ γένος, ἄνδρα κομιδῇ ἐλεύθερον καὶ παρρησίᾳ συνόντα, μηδὲν ὀκνοῦντα ὀνειδίξειν, εἰ καὶ ὅτι μάλιστα λυπήσιν ἔμελλον τοὺς περιπετεῖς ἐσομένους τῇ χολῇ τῶν ἰάμβων αὐτοῦ. ἐκείνος τοίνυν πρὸς τινος τῶν τοιούτων ἀκούσας κακῶς, τέττιγα ἔφη τὸν ἄνδρα εἰληφέναι πτεροῦ, εἰκάζων ἑαυτὸν τῷ τέττιγι ὃ Ἀρχίλοχος, φύσει μὲν ἄλλῳ ὄντι καὶ ἄνευ τινος ἀνάγκης, ὅσταν δὲ τοῦ πτεροῦ ληφθῇ, γεγωνότερον βοῶντι 'καὶ σὺ δέ' ἔφη 'ὦ κακὸδαίμον ἄνθρωπε, τί βουλόμενος ποιητὴν ἄλλον παροξύνεις εἰς σεαυτόν, αἰτίας ζητοῦντα καὶ ὑποθέσεις τοῖς ἰάμβοις,

τέττιγα δ' ἐδράξω πτεροῦ³

144

Arist 2 137 καὶ ὁ μὲν γε κατ' ἰσχὺν προφέρων, εἰ καὶ ἐνὸς εἴη κρείττων, ὑπὸ δύοιν γ' ἂν αὐτὸν κατείργεσθαι φησι καὶ Ἀρχίλοχος καὶ ἡ παροιμία

Sch. ad loc ἡ μὲν παροιμία φησὶν 'οὐδὲ Ἡρακλῆς πρὸς δύο ' τὸ δὲ Ἀρχιλόχου ῥητὸν οἶον μὲν ἔστιν οὐκ ἴσμεν, ἴσως δ' ἂν εἴη τοιοῦτον

¹ B sugg. καταρρέουσιν
κετο B from Hesych

² E from paraphr ἐρρυΐσ-
³ Wil, cf Matr An. 2 628

¹ some of the wording given here comes from Nicetas; both paraphrases have often for much ² cf Apost. 16. 32, Ars. 186

ARCHILOCHUS

142

The Same : As Archilochus says,

And much was the wealth which, gathered with long time and labour, he would pour into the lap of a harlot.¹

Nicetas Choniata *History* And they did exactly what Archilochus speaks of (paraphrase of the above).

143²

Lucian *The Liar* : I will employ the expression used by Archilochus

thou hast taken a cricket by the wing ;

if, that is, you have ever heard of an iambic poet of Paros called Archilochus, a man of great frankness and outspokenness, who never hesitated to utter a reproach however much it would hurt the victims of the bitterness of his lines. Well, this Archilochus, being slandered by one of these people, said that the man had taken a cricket by the wing, likening himself to the cricket, which chatters naturally and without compulsion, but shouts the louder when it is taken by the wing. 'And you' says he, 'what are you at, inciting a talkative poet against you by seeking reasons and themes for his iambs?'³

144

Aristides *Orationes* Now the man who excels in strength, though he were stronger than one, would be kept down by two, as we are told by Archilochus and the proverb.

Scholiast on the passage The proverb is 'Not even Heracles against two'; what Archilochus said is unknown, but it was probably something similar

444³ prob a paraphrase of A's words in the same poem; cf. Catull 40, which would seem to bring together frags 94, 95, and 143 as all parts of one poem addressed to Lycambes (Hendrickson *Class Philol.* 1925 155), cf p 91

ELEGY AND IAMBUS

145

Ath. 4 167 d τοιοῦτος ἐγένετο καὶ Αἰθίοψ ὁ Κορίνθιος, ὥς φησι Δημήτριος ὁ Σκήψιος, οὗ μνημονεύει Ἀρχίλοχος ὑπὸ φιληδονίας γὰρ καὶ ἀκρασίας καὶ οὗτος, μετ' Ἀρχίου πλέων εἰς Σικελίαν, ὅτε ἔμελλε κτίζειν Συρακούσας, τῷ ἑαυτοῦ συσσίτῳ μελιττούτης ἀπέδοτο τὸν κληρὸν ὃν ἐν Συρακούσαις λαχὼν ἔμελλεν εἶναι.

146

Harp. 171. 4 Στρώμη· μνημονεύει τῶν Θασίων πρὸς Μαρωνείτας περὶ τῆς Στρώμης ἀμφισβητήσεως Φιλόχορος ἐν ε' Ἀρχίλοχον ἐπαγόμενος μάρτυρα.

147

Dio Chrys Oī. 60 11 666 [π Νέσσου καὶ Δηιανείρας] φασὶ γὰρ οἱ μὲν τὸν Ἀρχίλοχον ληρεῖν ποιοῦντα τὴν Δηιάνειραν ἐν τῷ βιάζεσθαι ὑπὸ τοῦ Κενταύρου πρὸς τὸν Ἡρακλέα βαιψωδοῦσαν, ἀναμμνήσκουσιν τῆς τοῦ Ἀχελφίου μνηστείας καὶ τῶν τότε γενομένων ὥστε πολλὴν σχολὴν εἶναι τῷ Νέσσῳ ὅτι ἐβούλετο πράξαι.

Sch. Ap. Rh 1. 1212 Ἡρακλῆς γήμας Δηιάνειραν τὴν Οἰνέως θυγατέρα καὶ διάγων ἐν Καλυδῶνι παρὰ τῷ Οἰνεί ἐν συμποσίῳ Κῦαθον¹ τὸν Οἰνέως οἰνοχόον, Ἀρχιτέλους δὲ παῖδα, πλήξας κονδυλῷ ἀνείλεν, ὅτι αὐτῷ τὰ ποδόνηπτρα ὕδατα ἀγνοῶν ἐπὶ τῶν χειρῶν ἐπέχεεν φεύγων οὖν τὸν φόνον καὶ σὺν τῇ γαμετῇ στελλόμενος ἀνείλεν ἐν Εὐήνῃ ποταμῷ Νέσσον Κένταυρον, ὥς καὶ Ἀρχίλοχος ἱστορεῖ

Sch. II 21 237 Ἀρχίλοχος μὲν οὐκ ἐτόλμησεν Ἀχελῶν ὡς ποταμὸν Ἡρακλεῖ συμβαλεῖν, ἀλλ' ὥς ταῦρον

148

Plut. Vit. Mar. Μασσαλιήτας μέντοι λέγουσι τοῖς ὀστέοις περιθριγκῶσαι τοὺς ἀμπελῶνας, τὴν δὲ γῆν τῶν νεκρῶν καταναλωθέντων ἐν αὐτῇ καὶ διὰ χειμῶνος ὄμβρων ἐπιπεσόντων, οὕτως ἐκλιπαυθῆναι καὶ γενέσθαι διὰ βάθους περίπλεω τῆς σηπεδόνης ἐνδύσης, ὥστε καρπῶν ὑπερβάλλον εἰς ὥρας πλήθος ἐξενεγκεῖν, καὶ μαρτυρῆσαι τῷ Ἀρχιλόχῳ λέγοντι πιαίνεσθαι πρὸς τοῦ τοιούτου τὰς ἀρούρας.

e.g.² πρὸς τοῦ τοιούτου δ' ἥροσις πιαίνεται.

¹ mss insert ἦτοι

² E

ARCHILOCHUS

145

Athenaeus *Doctors at Dinner*: Such was Aethiops the Corinthian (as we are told by Demetrius of Scepsis), who is mentioned by Archilochus. It seems that he was led by his love of pleasure and want of self-control, when voyaging with Archias to Sicily to found Syracuse, to barter the allotment of land he was to receive when they got there, for a honey-cake

146

Harpocration *Lexicon to the Ten Orators*. Strymè — In his 5th Book Philochorus, citing the authority of Archilochus, mentions the dissension between the Thasians and the Maronites about Strymè.

147

Dio Chrysostom *Orations* [on Nessus and Deïaneira]. According to some writers Archilochus is wrong to make Deïaneira, in the episode of her forcing by the Centaur, recite poetry to Heracles in which she reminds him of her wooing by Achelous and what then took place, so that Nessus has plenty of time to do what he wishes

Scholast on Apollonius of Rhodes. When Heracles wedded Oeneus' daughter Deïaneira and was living at his father-in-law's at Calydon, he killed the winebearer Cyathus son of Architeles with a blow of his fist, because at a feast he unintentionally poured the foot-wash over his hands, and then fleeing with his wife killed the Centaur Nessus in the river Euenus. This is the account given by Archilochus

Scholast on the *Iliad*. Archilochus could not bring himself to make Achelous fight Heracles as a river, and so made him a bull

148

Plutarch *Life of Marius*. It said that (after Marius' defeat of the Teutons) the Massaliots used the bones to fence their vines, and what with the bodies rotting in the soil and the rains which fell upon them that winter, the earth became so rich and so deeply charged with putrid matter that in due season it bore an incredible crop, thus proving the truth of the words of Archilochus

With such a man the field is fattened

ELEGY AND IAMBUS

149

Ael. V.H. 10 13 αἰτιᾶται Κριτίας Ἀρχίλοχον ὅτι κάκιστα ἑαυτὸν εἶπεν· εἰ γὰρ μή, φησὶν, ἐκείνος τοιαύτην δόξαν ὑπὲρ ἑαυτοῦ εἰς τοὺς Ἕλληνας ἐξήνεγκεν, οὐκ ἂν ἐπυθόμεθα ἡμεῖς οὔτε ὅτι Ἐνιποῦς υἱὸς ἦν δούλης, οὔθ' ὅτι καταλιπὼν Πάρον διὰ πενίαν καὶ ἀπορίαν ἦλθεν εἰς Θάσον, οὔθ' ὅτι ἐλθὼν τοῖς ἐνταῦθα ἐχθρὸς ἐγένετο. πρὸς δὲ τούτοις, ἡ δ' ὅς, οὔτε ὅτι μοιχὸς ἦν ἡδεῖμεν ἂν, εἰ μὴ παρ' αὐτοῦ μαθόντες οὔτε ὅτι λάγνος καὶ ὑβριστής· καὶ τὸ ἔτι τούτων αἰσχιστον, ὅτι τὴν ἀσπίδα ἀπέβαλεν οὐκ ἄρα ἀγαθὸς ἦν ὁ Ἀρχίλοχος μάρτυς ἑαυτῷ, τοιοῦτον κλέος ἀπολιπὼν καὶ τοιαύτην ἑαυτῷ φήμην· ταῦτα οὐκ ἐγὼ τὸν Ἀρχίλοχον αἰτιῶμαι, ἀλλὰ Κριτίας

150

Malalas *Chiron* 4 p 68 [π βασιλέας τοὺς Ἀργείων]
ὁστις Λυγκεὺς πολεμήσας τῷ Δαναῶν βασιλεῖ τούτον ἐφόνευσε καὶ ἔλαβε τὴν βασιλείαν καὶ τὴν θυγατέρα αὐτοῦ, καθὼς ὁ Ἀρχίλοχος ὁ σοφώτατος συνεγράψατο

151

Ath. i 30 f Ἀρχίλοχος τὸν Νάξιον οἶνον τῷ νέκταρι παραβάλλει

152

Hesych. Κάρπαθος τὸν μάρτυρα παροιμία· Καρπάθιος δὲ λαγὼν <λέγεται>, κατ' ἐλλειψιν τοῦ ἐπηγάγετο· διὰ γὰρ τὸ μὴ εἶναι λαγωὺς ἐν τῇ χώρᾳ ἐπηγάγοντο αὐτοί, καὶ τοσοῦτοι ἐγένοντο ὥστε τὸν τε σίτον αὐτῶν καὶ τὰς ἀμπέλους ὑπ' αὐτῶν βλάπτεσθαι· ὁ γοῦν Ἀρχίλοχος παρὰ ταύτην τὴν παροιμίαν ἔφη

Κάρπαθος¹ τὸν μάρτυρα.

Zenob 4 48 Καρπάθιος τὸν λαγὼν παροιμία διὰ γὰρ κτλ. ὑπ' αὐτῶν βλαβῆναι· ὁ γοῦν Ἀρχίλοχος ταύτην τὴν παροιμίαν ἔφη

¹ B mss Καρπάθιος

¹ of Eust. *Od* 16 33 48 ² cf Zen. 4. 48 ³ the original proverb seems to have been 'The man of Carpathus
190

ARCHILOCHUS

149

Aelian Natural History. Critias accuses Archilochus of slandering himself 'If' says he 'Archilochus had not published such an account of himself abroad in Greece, we should never have known that he was the son of the slave-woman Emipo, nor that through poverty and perplexity he left Paros for Thasos, nor that when he arrived there he quarrelled with the inhabitants, and more, we should not know, had he not told us himself, that he was an adulterer, nor lecherous and wantonly violent, nor worst of all, that he threw away his shield; and thus, according to him, Archilochus was but a poor witness in his own behalf, leaving all this fame behind him Herein it is not I that blame Archilochus, but Critias.

150

Malalas Chronography [on the Argive kings] Lynceus, according to the wise Archilochus' account, made war on King Danaus and slew him and then took the kingdom and his daughter

151 ¹

Athenaeus Doctors at Dinner Archilochus compares the wine of Naxos to nectar.

152 ²

Hesychius Glossary Carpathus and the witness.—a proverb in the form 'the man of Carpathus the hare,' *supply* 'introduced', there being no hares in the island, the people introduced them, and they became so numerous that their corn and vines were damaged Archilochus plays on the proverb, saying

Carpathus and the witness.

Zenobius Proverbs. 'The man of Carpathus and the hare'; there being no hares, etc. (*as above*), this proverb is given by Archilochus.³

and the hare,' and A. changed it to 'Carpathus and the witness'

ELEGY AND IAMBUS

153

Eustr. ad Arist. *Eth. Nic.* 6. 7 παράγει δ' εἰς μαρτυρίαν . .
ποιήσιν Μαργίτην ὀνομαζομένην Ὀμήρου μνημονεύει δ' αὐτῆς
οὐ μόνον αὐτὸς Ἀριστοτέλης ἐν τῷ πρώτῳ Περὶ Ποιημάτων, ἀλλὰ
καὶ Ἀρχίλοχος καὶ Κρατῖνος καὶ Καλλίμαχος ἐν τοῖς Ἐπιγράμ-
μασιν μαρτυροῦσιν Ὀμήρου εἶναι τὸ ποίημα.

154

Eust. 314 43 Ἀλκαῖος δὲ φασὶ καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε,

155

Hesych.

ἀγόμενος

δοῦλος παρὰ Ἀρχιλόχῳ

156

Ibid. <ἀηδονιδεύς> ἀηδόνας νεοσσός, καὶ τὸ τῆς γυναικὸς
αἰδοῖον παρὰ Ἀρχιλόχῳ

Ἀήδων ἡ Ἀθηνᾶ παρὰ Παμφυλίῳς

157

Ibid.

ἄζυγα¹

ἄζειυκτον Ἀρχίλοχος

158

Ibid.

ἄκομψον

ἀπάνουργον, ἀπλοῦν, Ἀρχίλοχος. οὐκ εὖ διακείμενον;

159

Poll 6 187 .

ἀμφίβολος

δὲ ἀμοιβή ἔστι μὲν παρ' Ἀρχιλόχῳ

¹ Salm ms ἄζυγία

192

ARCHILOCHUS

153

Eustratius on Aristotle. He cites the authority of . . . the *Margites*, a poem ascribed to Homer, which is not only mentioned by Aristotle himself in the 1st Book of the treatise *On Poems*, but ascribed to Homer by Archilochus and Cratinus, and by Callimachus in his *Epigrams*

154

Eustathius on the *Iliad*. It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or

overweening

155

Hesychius *Glossary*: ἀγόμενος 'led':—

a slave

in Archilochus

156

The Same ἀηδονιδεύς —the young of the nightingale, and pudenda muliebria in Archilochus¹

'Αῖδων —Athena, in the Pamphylian dialect

157

The Same. ἄζυγα

unyoked

Archilochus.

158

The Same ἀκομφον —not knavish,

single-minded

Archilochus, not well disposed.

159

Pollux *Onomasticon* . . . and ἀμφίβολος means

requital

or payment, at any rate it is so used by Archilochus.

¹ the part referring to A. belongs more prob. to the second of these glosses

ELEGY AND IAMBUS

160

Sch Nic Ther. 213 ἀργίλιπες δ' ἤτοι ἔκλευκοι ὡς Ἀρχί-
λοχος

ἀργιλιπῆς δ' ἔφαε.¹

161

Hesych.

γυμνόν

ἀνυπόδητον² ἢ ἀπεσκυθισμένον, ὡς Ἀρχίλοχος.

162

Poll 2 27 βόστρυχος, ἀφ' οὗ καὶ

διαβεβοστρυχωμένον

παρὰ Ἀρχιλόχῳ

163

Hesych.

δὺς τόση

τῇ ἡλικίᾳ Ἀρχίλοχος.

164

Et Magn 324 14 ἡ ἐξ πρόθεσις, ὅταν αὐτῇ σύμφωνον ἐπι-
φέρηται, τρέπει τὸ ξ εἰς κ δεῖ δὲ προσθεῖναι, χωρὶς εἰ μὴ εὗρεθῇ
μετὰ παρέλκοντος οἶον ὡς παρ' Ἀρχιλόχῳ (fr 5) καὶ πάλιν

διέξ τὸ μύρτον

ἀντὶ τοῦ διὰ τὸ μύρτον. σημαίνει δὲ τὴν μυρσίνην.

165

Poll. 2 34

ἐκτενισμένοι

μὲν εἴρηκεν Ἀρχίλοχος.

¹ *E*, cf fr. 113. mss δὲ φάσις, δ' ἐφᾶ, φησιν
δητον

² ms ἀνύ-

ARCHILOCHUS

160

Scholias on Nicander *Venomous Bites*. ἀργίλιπες 'quite white' as in Archilochus:

and it shone full white.¹

161

Hesychius *Glossary*: γυμνόν (usually 'naked' or 'half-clad').—unshod or

shaven bare

as in Archilochus.

162

Pollux *Onomasticon*: βόστρυχος 'lock of hair', from which we find the word

becurled ²

in Archilochus.

163

Hesychius *Glossary*: Twice as much (or as great).—Used of a man's age,

to one that is twice my age;³

Archilochus.

164

Etymologicum Magnum The preposition ἐξ, when followed by a consonant, changes the ξ to κ, but not, it should be added, if it is found in redundancy; for instance, in Archilochus (fr 5), and again

through the myrtle,

which here means the myrtle-branch

165

Pollux *Onomasticon*:

combed ⁴

says Archilochus.

¹ sc. the dawn, cf. fr 113

² masculine

³ feminine

⁴ masculine plural

ELEGY AND IAMBUS

166

Hesych

ἔτρεψεν

ἐπέτρεψεν, ἠπάτησεν, παρέτρεψεν Ἀρχίλοχος

167

Ibid

ἥμισυ τρίτον

δύο ἥμισυ Ἀρχίλοχος.

168

Cyr. Cram *A.P.* 4 183. 21

Θριαθρίκη

Ἀρχίλοχος καὶ ὅτι ἀπὸ Θριῶν τῶν Διὸς θυγατέρων διωνομάσθησαν, ὡς Φερυκίδης ἱστορεῖ.

169

Poll 10 135 καὶ ἵππος τὸ πιέζον τὰς ἐσθῆτας ἐν τῷ γναφεῖψ, ὡς Ἀρχίλοχος

κέαται δ' ἐν ἵπῳ.

170

Cram *A.O.* 1 249 27 παρὰ τὸ ἐκείθι, κείθι καὶ

κεῖ

παρὰ Ἀρχιλόχῳ.

171

Eust *Il* 851 53 καὶ ἔοικεν ὁ σκορπιώδης τὴν γλῶσσαν Ἀρχίλοχος

ἀπαλὸν κέρας

τὸ αἰδοῖον εἰπών, ἐντεῦθεν τὴν λέξιν πορίσασθαι.

¹ unexplained, cf. Ibid. θριαθρική μάνειαι καὶ ψῆφοι 'divinations and pebbles (or voting pebbles),' *Adesp.* 3A ² cf.

ARCHILOCHUS

166

Hesychius *Glossary*: ἐτρεψεν · — he entrusted (?), he deceived,

(he) misled

Archilochus

167

The Same : ‘ Half the third ’ is used for
two-and-a-half

by Archilochus.

168

Cyrillus in Cramer’s *Inedita* (*Paris*)

Thriathricè

Archilochus; and they were called after the Thriae, the daughters of Zeus, as we learn from Pherecydes.¹

169 ²

Pollux *Onomasticon* · ἱππος is that which presses clothes in a fuller’s shop, compare Archilochus

and it leeth in the press.

170

Cramer’s *Inedita* (*Oxford*) Besides ἐκεῖθι, we find κεῖθι, and κεῖ

there

in Archilochus

171

Eustathius on the *Iliad* : The scorpion-tongued Archilochus cum mentulam

cornu tenerum

appellat, seems to derive the expression from this ³

Ibid. 741 ³ Diomed addressing Paris, *Il* 11 385, calls him κέραι ἀγλαέ, which prob means ‘resplendent with thy lovelock,’ cf *fr.* 57

ELEGY AND IAMBUS

172

Poll 4. 71 ὁ δὲ τοῖς αὐλοῖς χρώμενος αὐλητῆς καὶ
κεραυλῆς
κατὰ τὸν Ἀρχίλοχον.

173

Ibid 1 232 χρῆται δὲ καὶ Ἀρχίλοχος τῷ τῶν
κοκκυμῆλων
δνόματι.

174

El. Magn 529 12
κοπόεν ξίφος
παρὰ Ἀρχιλόχῳ ἀπὸ τοῦ κόπτειν.¹

175

Steph Byz. Κρήτη· ἡ μέγιστη νῆσος, ἣν
Κρεῖτην
ἔφη Ἀρχίλοχος κατὰ πλεονασμόν.

176

Sch Il 6 507 οἱ νεώτεροι ἐπιθυμεῖν τὸ
κροαίνειν
ὥς Ἀρχίλοχος.

177

Poll 10 160 ἀλλὰ μὴν καὶ
κύρτη σιδηρᾶ
αγγεῖόν τι, οἶον οἰκίσκος ὀρνίθιος, παρὰ Ἡροδότῃ καὶ Ἀρχιλόχῳ.

¹ B mss κοπάγειν

ARCHILOCHUS

172

Pollux *Onomasticon* The fluteplayer performing on his flutes is also called *κεραυλής* or

hornblower

in Archilochus' phrase.

173

The Same : Archilochus, too, uses the word

damsons

174

Etymologicum Magnum . *κοπέεν ξίφος*

the sword that brings suffering

in Archilochus, from *κόπτειν* 'to cut.'

175¹

. Stephanus of Byzantium *Lexicon* .

Crete ;

the largest of the islands, called by Archilochus, with 'pleonasm,' *Κρήτη*.

176²

Scholast on the *Iliad* . The later poets use the word *κραίνειν* to mean

to desire

as in Archilochus.

177

Pollux *Onomasticon* : But *κύρτη σιδηρά*

wheel of iron

is a receptacle such as a birdcage in Herodotus and Archilochus.

¹ cf. Eust ad Dion Per 498

² cf. Cram *A.P.* 3. 284 7

ELEGY AND IAMBUS

178

Sch. Ar. *Plut.* 476

κύφων

. Ἀρχίλοχος δὲ ἀντὶ τοῦ κακοῦ καὶ δλέθριος

179

Et. Magn 152 52 Ἐπαφρόδιτος δὲ παρὰ τὸ λέχος λεγαίνειν, τὸ
λέχους ἐπιθυμεῖν, καὶ κατὰ τροπὴν λεγαίνειν ἐνθεν Ἀρχίλοχος

λέγει δὲ γυναῖκες

ἀντὶ τοῦ ἀκόλαστοι.

180

Poll 6. 80

μέσπιλα

ᾧ καὶ ὅα καλεῖται καὶ τοῦνομά ἐστι παρὰ Πλάτωνι τοῦτο ὥς παρ'
Ἀρχιλόχῳ ἐκείνο

181

Hesych

μουνόκερα ¹

τὸ μηκέτι ἔχον τὴν ἀλκὴν ὥς Ἀρχίλοχος

182

Sund. μυδαλέας διαβρόχους, μυδαλέα δάκρυσι, καὶ

μυδάλεον

δίγυρον, παρὰ Ἀρχιλόχῳ διάβροχον, λέγει δὲ τὸ ἐπίδακρυ καὶ
κάθυγρον ὅμμα,² τὸ ἐννότερον,

ῥυπαρόν

¹ μουνόκερα and τῶ . . ἔχοντι? *E* (the accent would mis-lead)
² Mein: mss αἶμα

ARCHILOCHUS

178¹

Scholiast on Aristophanes: κύφων —used by Archilochus to mean evil,

deadly

179

Etymologicum Magnum: Epaphroditus derives from λέχος 'bed' the word λεχαίνειν 'to desire the bed,' becoming by change λεγαίνειν,² whence Archilochus λέγαι .

and lewd women

180

Pollux *Onomasticon* : μέσπιλα

medlars

also called ὄα, which is the word found in Plato³, Archilochus uses the former.

181

Hesychius *Glossary*: μουνόκερα

one-horned

'no longer having its strength'; Archilochus.

182⁴

Suidas *Lexicon*. μυδαλέας:—'wet,' as 'wet with tears,' and μυδάλεον

sodden

in Archilochus, and he calls a tear-wet, moist eye ῥυπαρός or

dirty

¹ cf Sch. Luc *Pseudol* 17, Suid. κύφωνες ² derivation unlikely ³ *Symp* 190d (spelt ὠά), P seems to confuse medlars with sorb-apples ⁴ cf Phot 273 13

ELEGY AND IAMBUS

183

Tzetz Lycophr 771 οἱ δὲ μύκλους φασὶ τοὺς κατωφερεῖς
πρὸς γυναῖκας εἴρηται δὲ ἀπὸ ἐνὸς

Μύκλου

αὐλητοῦ κατωφεροῦς εἰς γυναῖκας καὶ κωμωδηθέντος ἐπὶ μαχλόττη
ὑπ' Ἀρχιλόχου.

184

Suid

μυσάχνη

ἡ πόρνη παρὰ Ἀρχιλόχῳ καὶ

ἐργάτις

καὶ

δῆμος

καὶ

παχεῖα

Hesych. ἐργάτις τὴν Νεοβούλην¹ λέγει ὡς παχεῖαν.

Sch Ar. Av 1620 μισητίαν δὲ οἱ μὲν περὶ Ἀριστοφάνη τὴν
εἰς τὰ ἀφροδίσια ἀκρασίαν, καὶ τὸ

περὶ σφυρὸν παχεῖα μισητήν γυνή

οὕτως ἐξηγοῦνται.

185

Hesych

μύσχης

εὖρος, ὡς Ἀρχίλοχος²

186

Sch II 6 201 καὶ ἔγχεα ὀξύοντα τὰ ἐξ ὀξύας τοῦ δένδρου
ὡς καὶ Ἀρχίλοχος

ὀξύη ποτᾶτο

¹ miss νεοβούλειαν

² Alb ms Ἀμφίλ

ARCHILOCHUS

183

Tzetzes on Lycophron : The word *μύκλος* is used to describe those who are too much given to women; it is derived from one

Myclus,

a fluteplayer of that character who is lampooned for his lewdness by Archilochus.

184 ¹

Suidas *Lexicon* : *μυσάχνη* :—

harlot

in Archilochus, who also uses the words *ἐργάτις*

hired woman

and *δῆμος*

the common sort

and *παχεῖα*

fat one

Hesychius *Glossary* *ἐργάτις* : 'hired woman'; he (Archilochus ?) calls Neobulè this as being fat.

Scholast on Aristophanes : *μυσητίαν* is used by Aristophanes for lack of self-control in matters of love, and the line

lewd fat-ankled woman

is so explained.²

185

Hesychius *Glossary* . *μύσχος*

width ³

Archilochus.

186

Scholast on the *Iliad* . *ἔγχεα δξύδεντα* are spears made of beechwood, as in Archilochus .

the beechwood flew ⁴

¹ cf. Suet Miller *Mél* 415, Eust. 1329 37, 1083 39 ² i.e. *μυσητός* as meaning 'lewd' not 'hated', ascription not certain
³ prob corrupt, see Hesych *μύσχον* ⁴ i.e. beechen spear

ELEGY AND IAMBUS

186A

Lex. Messan ap. Rabe Rh Mus. 47 409 [ὄρεσκῶς] . .
ὅτε γοῦν γίνεται

ὀρέσκοος

ὥς παρ' Ἀρχιλόχῳ, καὶ παροξύνεται.

187

Poll 10 27 ἥ ὥς Ἀρχίλοχος

πακτῶσαι

τὸ κλεῖσαι.

188

Eust Il 711 32 λέγει δ' αὐτὸς καὶ τὰς πρόκας παρ' Ἀρχι-
λόχῳ ἐπὶ ἐλάφου τεθεῖσθαι, παρ' ᾧ καὶ τις διὰ δειλίαν προσωνο-
μάσθη

πρόξ

189

Tzetz Lycophr.

πύγαργον

δειλὸν ἢ αἰσχροὺς ἢ ἄρπαγα εἰσὶ γὰρ μελάμπυγοι, πύγαργοι εἶδη
ἀετῶν κατ' Ἀρχίλοχον

190

Hesych πυρριχίζειν τὸν ἐνόπλιον ὄρχησιν καὶ σύντονον
πυρρίχην ἔλεγον. οἱ μὲν ἀπὸ Πυρρίκου τοῦ Κρητός, οἱ δὲ .
ἀπὸ

Πύρρου

τοῦ Ἀχιλλέως ἐφθασθέντα γὰρ τῷ Εὐρυπύλου φόνῳ ὀρχήσασθαι
φησιν Ἀρχίλοχος

191

Choerob Gram Gi 4 296 8 εὐρίσκομεν δὲ καὶ ἐπὶ τῆς
σταφυλῆς διὰ τοῦ ω λεγόμενον

ῥώξ

ῥωγὸς παρὰ Ἀρχιλόχῳ.

ARCHILOCHUS

186A

Lexicon first published by Rabe in 1892 [ὄρεσκῶος
When it occurs in the form ὀρέσκοος

mountain-dwelling

as in Archilochus, it is accented paroxytone

187

Pollux *Onomasticon* Compare Archilochus παλτῶσαι

to lock

188

Eustathius on the *Iliad* Aristophanes of Byzantium declares that πρόκες are 'does' in Archilochus, who calls a coward

doe

189

Tzetzes on Lycophron πύγαργος

white-rumped

that is, cowardly or base or covetous, for there are both black-rumped and white-rumped eagles in Archilochus ¹

190

Hesychius *Glossary*. πυρριχίζειν —the vigorous dance-at-arms called πυρρίχη, which is derived by some from Pyrrhus the Cretan, by others . . . from

Pyrrhus

son of Achilles, said by Archilochus to have danced it for joy at the slaying of Eurypylus

191

Choeroboscus *On the Canons of Theodosius*. We find the word πάξ used with ω, πάξ, πάγός, of the

grape

by Archilochus.

¹ cf fr 110

ELEGY AND IAMBUS

192

Hesych

σάλπιγξ

. . τινὲς δὲ ὄρνιν ποιόν καὶ ὄργανον πολεμικόν, καὶ θαλασσίαν
σάλπιγγα παρ' Ἀρχιλόχῳ δὲ τὸν στρόμβον.

193

Ibid

σκελήπερον

νήπιον Ἀρχίλοχος

194

Eust. Od. 1828 11

συκοτραγίδης

παρὰ Ἰππώνακτι καὶ Ἀρχιλόχῳ διὰ τὸ εὐτελὲς τοῦ βρώματος.

195

Erot 124 K

τράμιν

τὸν ὄρρον . . μέμνηται καὶ Ἀρχίλοχος.

196

Poll 2 23 καὶ οὐλότριχες παρ' Ἡροδότῃ, Ἀρχιλοχος δὲ
ἀναστρέψας

τρίχουλον

ἐῖρηκεν

197

Eust Od 1746 8 . . κατὰ γένος οὐδέτερον ὁμοίως τῷ . .
φλώ

φλύος

παρ' Ἀρχιλόχῳ ἐπὶ φλυαρίας.

206

ARCHILOCHUS

192

Hesychius *Glossary* σάλπιγξ [usually meaning *trumpet*]:
 . some say it is used to mean a kind of bird; also a martial
 instrument, and a sea-trumpet or conch, in Archilochus the
 snail¹

193

Ibid.: σκελήπερον:—²

silly little

Archilochus.

194

Eustathius on the *Odyssey*. συκοτραγίδης

fig-nibbler³

is used by Archilochus and Hipponax of those who eat cheap.

195

Erotian *Glossary* to Hippocrates τράμυς the

rump

. . . a word used by Archilochus.

196

Pollux *Onomasticon* οὐλότριχες in Herodotus, but Archi-
 lochus reverses the two parts of the word, making it
 τρίχουλον,

curly-haired

197

Eustathius on the *Odyssey* . . neuter, like . . φλύος
 from the verb φλῶ, used by Archilochus to mean

nonsense

¹ or less likely whirlwind ² doubtful word, perh.
 equivalent to σκληφρόν 'slender,' cf. σκελεφρός ³ or son
 of a fig-nibbler (a mock-patronymic)

ELEGY AND IAMBUS

198

Ath 3 86 b καὶ Ἀρχίλοχος δὲ τῆς
χηράμβης
μέμνηται

199

Hesych.
ψαιστά Ἀρχίλοχος.¹
ψαυστά

200

Mar Plot. *Gram Lat* p 521 K [de Alcmanio trimetro brachycatalecto coluro] Hunc si addiderimus alterum pedem disyllabum iambum, erit trimetrum iambicum purum acatalectum Archilochium, de quo paulo ante tractavi,

Ἄσπῖς μὲν οὐκέτ' ἐστίν, οὐδ' ἔχνος βέω ²
e.g. [φίλων ἐταίρων]

201

Ibid Trimetrum catalecticum iambicum fit hoc modo, cum una syllaba deest ut sex pedes iambici binis iunctis trimetrum faciant, ut est

Ἄντω τι, Μοῦσα, πρὸς μέσον λάλησον.³

202

O P 8 1087. ii 38 [π. παρωνύμων]· τὸ
ἄτμενος
παρ' Ἀρχιλόχῳ.

¹ Mus -B ms *ψαυστά* Ἀρχίας ² Scal -E (βέω = βάω, whence Cratin. 126 K *προβώντες*, ἐπίβα Theogn 847, πρόβα Ar *Ach* 262, = βαίνω) mss IXNOXBΘE, IXNOCBEE
³ Scal -E (ἄντω = ἀντομαι) mss ΠΡΟΙΜΗCON, ΠΠΟCΑΛΛΗCON

ARCHILOCHUS

198

Athenaeus *Doctors at Dinner* Archilochus speaks of the
χηράμβη, a sort of

mussel

199

Hesychius *Glossary* *ψαυστά* —used for *ψαιστά*

barley-cakes

by Archilochus.

200

Marius Plotius *Art of Grammar* [on the 'docked' Alcmanian
trimeter brachycatalectic] If to this we add a second iambus,
it will be the pure Archilochian iambic trimeter acatalectic
which I have dealt with above:

My shield is no more, nor follow I in the steps [of
my dear comrades].¹

201

The Same The catalectic iambic trimeter is made when
six iambic feet joined in pairs, less one syllable, are combined
in a trimeter, thus

I beg thee, Muse, to say somewhat to the
company²

202

From a Papyrus of the Last Century B C [on derivative 2nd-
Declension words whose nominative is also the genitive of
cognate 3rd-Declension words] For instance (from *ἀτμήν*,
ἀτμένος) the nominative *ἀτμενος*

slave

in Archilochus³

¹ these 4 words purely conjectural ² ascription only
probable, but the use of *ἀντω* for *ἀντομαι* betrays Plotius' own
hand ³ cf. *E.M.* 164 32, *Eust* 1750 62, *Hesych.*

ΣΗΜΩΝΙΔΟΥ

Βίος

Suid. (s. Σημωνίδης et Σιμνίας). Σημωνίδης.¹ Κρίνω Ἀμοργῖνος, ἱαμβογράφος. ἦν δὲ τὸ ἐξ ἀρχῆς Σάμιος· ἐν δὲ τῷ ἀποικισμῷ τῆς Ἀμοργοῦ ἐστάλη καὶ αὐτὸς ἡγεμὼν ὑπὸ Σαμίων ἔκτισε δὲ Ἀμοργὸν εἰς γ' πόλεις, Μινώαν, Αἰγιαλόν, Ἀρκεσίμην. γέγονε δὲ μετὰ ἐνευήκοντα καὶ τριακόσια ἔτη τῶν Τρωικῶν. ἔγραψε κατὰ τινὰς πρῶτος ἱάμβους, Ἀρχαιολογίαν τε τῶν Σαμίων δι' ἐλεγείας ἐν βιβλίοις β',² καὶ ἄλλα διάφορα.³

Str. 10 487 ἔστι δὲ καὶ Ἀμοργὸς τῶν Σποράδων ὅθεν ἦν Σημωνίδης¹ ὁ τῶν ἱάμβων ποιητής.

Clem. Al. Str. 144 S

Steph. Byz Ἀμοργός· νῆσος μία τῶν Κυκλάδων ἔχουσα πόλεις τρεῖς Ἀρκεσίμην, Μινώαν, Αἰγιαλήν . . ἀπὸ τῆς Μινώας ἦν Σημωνίδης¹ ὁ ἱαμβοποιὸς Ἀμοργῖνος καλούμενος . .

Luc. Pseudol. 2 . . σοὶ δὲ μυρία συνειδῶς ἱάμβων ἄξια βεβιωμένα, πρὸς ἃ μοι δοκεῖ οὐδ' ὁ

¹ mss Σιμ ² these five words added by Bern from mss s Σιμνίας which have ἔγραψεν ἐλεγείαν ἐν βιβλίοις β' after ἱαμβογράφος ³ transp Bern. mss after ἱάμβους

¹ the spelling with an e is vouched for by Vol Herc P. 1074 105. col 3, Coll Alt 4 201, as well as by Et Mag s v. (Choero-

SEMONIDES¹

LIFE

Suidas *Lexicon* · Semonides¹:—Son of Crines, of Amorgos, writer of iambic verse; in origin he was of Samos, but was sent out by the Samians at the head of the colony they planted in Amorgos, founding three cities there, Minoa, Aegialus, and Arcesimè. He flourished 390 years after the Trojan War.² According to some authorities he was the first writer of iambs, and he wrote a *History of Samos* in two Books, in Elegiac verse, and other poetry of various kinds.

Strabo *Geography* · Amorgos is one of the Sporades and was the home of Semonides the iambic poet.

Clement of Alexandria *Miscellanies* (see on Callinus, vol 1, p 44).

Stephanus of Byzantium *Lexicon* · Amorgos:—an island, one of the Cyclades, containing three cities, Arcesinè, Minoa, and Aegialè . . . Of Minoa was Semonides the iambic writer called of Amorgos³

Lucian *The Liar* . . I know too well that your life has been marked by innumerable deeds worthy of

boscus), though everywhere else we find *Simonides*, I have adopted the distinctive spelling throughout² cf. Syncell. p. 213³ cf. Tz. *Chil.* 12 52, Phot. *Bibl.* 319 b. 28

ELEGY AND IAMBUS

Ἀρχίλοχος αὐτὸς διαρκέσαι προσκαλέσας καὶ τὸν
Σημωνίδην¹ καὶ τὸν Ἰππώνακτα συμποιεῖν μετ'
αὐτοῦ καὶ ἐν τι τῶν προσόντων σοι κακῶν οὔτως
σύ γε παιδιὰς² ἀπέφηνας ἐν πάσῃ βδελυρίᾳ τὸν
Ὅροδοικίδην καὶ τὸν Λυκάμβην καὶ τὸν Βούπαλον,
τοὺς ἐκείνων ἰάμβους.

Cyrl. c. *Jul* 1. p. 12 εἰκοστῇ ἐννάτῃ Ὀλυμ-
πιάδι . . Σημωνίδην¹ φασὶ γενέσθαι.

ΣΗΜΩΝΙΔΟΥ

IAMBON

A' καὶ B'

1

Stob *Fl* 98 16 [π τοῦ βίου ὅτι βραχὺς καὶ εὐτελὴς καὶ
φροντίδων ἀνάμεστος] Σημωνίδου

- ᾧ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος
πάντων ὅσ' ἔστι, καὶ τίθησ' ὅκη θέλει
νόος δ' οὐκ ἐπ' ἀνθρώποισιν, ἀλλ' ἐπήμεροι
ἦ δὴ βοτὰ ζώωμεν,³ οὐδὲν εἰδότες
5 ὅπως ἕκαστον ἐκτελευτήσει θεός.
ἐλπίς δὲ πάντας κάπιπειθείη τρέφει
ἄπρηκτον ὀρμαίνοντας οἱ μὲν ἡμέρην
μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπάς.
νέωτα δ' οὐδεὶς ὅστις οὐ δοκεῖ βροτόν
10 πλούτῳ τε κάγαθοῖσιν ἔξεσθαι πτίλος.⁴
φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,

¹ mss Σιμ
mss ἀδῆ (δῆ) βοτὰ (βροτῇ) ζώωμεν
Galen, cf Pind *P* 8 89 ff mss φίλος

² *E* mss παῖδας

³ *E*-Fick, cf 17

⁴ *E*, used metaph by

SEMONIDES

satire,¹ deeds such that I believe Archilochus himself could not cope with even one of them, though he should call in the aid of Semonides and Hipponax. Why, *their* satires—Orodoecides, Lycambes, Bupalus—you have made mere child's play in every sort of beastliness.²

Cyril *Against Julian* Semonides is said to have been born (or flourished) in the 29th Olympiad (664-1 B.C.)

See also Eust. ad Dion. P. 525, Sch. II. 2 219.

SEMONIDES

IAMBI

BOOKS I AND II

I

Stobaeus *Anthology* [that life is short, of little account, and full of care]. Semonides —³

Thundering Zeus, lad, hath the ends of all things there be, and doeth with them what he will. There's no mind in us men, but we live each day as it cometh like grazing cattle, knowing no whit how God shall end it. Yet Hope and Trust keep us all a-pondering the impracticable; some abide till a day come, others for the turning of years. There's none alive but thinketh he will come home winged with wealth and good things next year; yet one of us ere he reach

¹ lit iambic poems ² cf. Censor fr 9 ³ see p. 211,
n 1

ELEGY AND IAMBUS

- πρὶν τέρμ' ἵκηται.¹ τοῖς δὲ δύστηνοι νόσοι
 φθείρουσι θυμόν.² τοὺς δ' Ἄρει δεδμημένους
 πέμπει μελαίνης Ἀίδης ὑπὸ χθονός·
 15 οἱ δ' ἐν θαλάσῃ λαίλαπι κλονεύμενοι
 καὶ κύμασιν πολλοῖσι πορφυρῆς ἄλδος
 θνήσκουσιν, εὖτ' ἂν νῆα νήσωνται ζοῇ³
 οἱ δ' ἀγχόνην ἄψαντο δυστήνῳ λόφῳ⁴
 καυτάγρετοι λείπουσιν ἡλίου φάος.
 20 οὕτω κακῶν ἅπ' οὐδέν ἀλλὰ μυρίαί
 βροτοῖσι κῆρες κἀνεπίφραστοι δῦαι
 καὶ πῆματ' ἐστίν· εἰ δ' ἐμοὶ πιθοίαιτο,
 οὐκ ἂν καλῶν⁵ ἐρῶμεν, οὐδ' ἐπ' ἄλγεσι
 κακοῖς ἔχοντες θυμὸν αἰκιζοίμεθα.

2

Ibid. 124 5 [παρηγορικά] Σημωνίδου
 τοῦ μὲν θανόντος οὐκ ἂν ἐνθυμοίμεθα,
 εἴ τι φρονοῦμεν, πλεῖον ἡμέρης μῆης.

3

Ibid. 121 1 [σύγκρισις ζωῆς καὶ θανάτου] Σημωνίδου
 πολλὸς γὰρ ἡμῖν ἐστι τεθνάναι χρόνος,
 ζῶμεν δ' ἀριθμῶ παῦρα <καὶ> κακῶς ἔτεα.

4

Ibid. 105 7 [ὅτι ἀβέβαιος ἡ τῶν ἀνθρώπων εὐπραξία μετα-
 πιπούσης ῥαδίως τῆς τύχης] Σημωνίδου

πάμπαν δ' ἄμωμος οὐτὶς οὐδ' ἀκήριος.

¹ Sitz *ἐκέσθαι* ² B-E, cf Mim 2 15 mss τοὺς (from below) and ν. φθ βροτῶν θνητῶν ³ Sitz (cf Il 9. 137): mss μὴ δυνήσωνται ζοεῖν ⁴ E mss μόρφ (impossible expression for S's time) · Maas ἤψαντο ⁵ E mss κακῶν (a common corruption)

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his goal is taken with unenvied Age, another's mind is wasted by miserable Disease, or Death sendeth him below dark Earth whelmed by War. Some die at sea when they have laden a ship with their substance, confounded by storm and the many waves of the purple brine; others tie a noose about their miserable neck and leave the sunlight of their free choice. So true is it that nothing is without ills, nay, ten thousand the Dooms of men, and their woes and sorrows past reckoning. If they would be advised by me, we should not set our hearts on good things, nor yet do ourselves despite by letting our minds dwell upon evil troubles.

2

The Same [consolations]: Semonides.—

Were he to die we should not take it to heart, if we were wise, for more than a single day.¹

3

The Same [comparison of life and death]: Semonides.—

There 's much time for us to be dead in, yet we live years few in number and live them ill

4²

The Same [that the prosperity of man is uncertain, because fortune easily changes]: Semonides —

No man is altogether without blame nor without harm.³

¹ or now that he is dead we shall not . . . if we are wise . . . (cf. Theogn *passim*) ² cf. Apost 13. 86 b ³ meaning of ἀκρίβος uncertain, but as ἀμωμος refers to what he does, it prob. refers to what happens to him, *lit* unaffected by the κῆρες or Doom-Spirits (cf 1 21)

ELEGY AND IAMBUS

5

Plut *Prof Virt* 14 ἀλλ' ὃ γε προκόπτων ἀληθῶς, μᾶλλον
 ἔργοις καὶ πράξεσιν ἀνδρὸς ἀγαθοῦ καὶ τελείου παραβάλλων
 ἑαυτόν, ἅμα τῷ συνειδότει τοῦ ἐνδεοῦς δακνόμενος καὶ δι' ἐλπίδα
 καὶ πόθον χαίρων καὶ μεστός ὢν ὁρμῆς οὐκ ἡρεμούσης οἷός τ' ἐστὶ
 κατὰ τὸν Σημωνίδην 'ἄθλος τρέχειν,' τῷ ἀγαθῷ μόνον οὐχὶ
 συμφῶναι γλιχόμενος

ἄθλος ἵππῳ πῶλος ὥς ἅμα τρέχει.

6

Clem. Al *Str.* 6 744 'Ἡσιόδου δ' εἰπόντος 'Οὐ μὲν γάρ τι
 γυναικὸς ἀνὴρ ληΐζετ' ἄμεινον | τῆς ἀγαθῆς, τῆς δ' αὖτε κακῆς οὐ
 ῥίγιον ἄλλο,' Σημωνίδης εἶπεν

γυναικὸς οὐδὲν χορήμ' ἀνὴρ ληΐζεται
 ἐσθλῆς ἄμεινον οὐδὲ ῥίγιον κακῆς.

7

Stob *Fl* 73 61 [ψόγος γυναικῶν, ἔτι καὶ π. γάμου] Σημωνί-
 δου

Χωρὶς γυναικὸς θεὸς ἐποίησεν νόον
 τὰ πρῶτα. τὴν μὲν ἐξ ὑδὸς τανύτριχος,
 τῇ πάντ' ἀν' οἶκον βορβόρῳ πεφυρμένα
 ἄκοσμα κεῖται καὶ κυλινδεῖται χαμαί.
 5 αὐτὴ δ' ἄλουτος ἀπλύτοις τ' ἐν εὔμασιν
 ἐν κοπρίῃσιν ἡμένη πιαίνεται.

τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος
 γυναιῖκα πάντων ἵδριν· οὐδέ μιν κακῶν
 λέληθεν οὐδὲν οὐδὲ τῶν ἀμεινόνων.

10 τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν,
 τὸ δ' ἐσθλόν ὀργὴν δ' ἄλλοτ' ἀλλοίην ἔχει.

SEMONIDES

5¹

Plutarch *How a Man knows he is progressing in Virtue*. But he who is making true progress, comparing himself rather with the deeds and actions of a good and perfect man than with his words, and at the same time being pricked with the knowledge of his deficiency and glad with hope and desire, full of an impulse that will not rest—he is able, in Semonides' phrase,

to run like a sucking foal beside his mother
craving almost to be one with his good friend.

6²

Clement of Alexandria *Miscellanies*. Hesiod says 'For a man wins himself nought better than a good wife nor worse than a bad,' and Semonides after him

A man wins himself nothing whatsoever that is
better than a good wife nor worse than a bad

7

Stobaeus *Anthology* [censure of women, and concerning marriage]. Semonides —

In the beginning God made woman's mind apart
from man's.

One made He of a bristly Sow, all that is in her
house lies disorderly, defiled with dirt, and rolling
upon the floor, and she groweth fat a-sitting among
the middens in garments as unwashed as herself.

Another did God make of a knavish Vixen, a
woman knowing in all things, who taketh note of all,
be it bad or good; for the bad often calleth she good
and the good bad, and she hath now this mood and
now that

¹ of Plut *An Sen* 12, *Es Carn* 2 2, *Virt Mor* 7, *Tuend.*
San 22, *Apost* 11 98, *Stob Fl* 115 18 ² of Euseb.
Praep Ev. 10 466 d (Σ. ἐν ἐνδεκάτω), *Apost* 5 77 c, Boiss.
An 1 22 (Θέογγυς)

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- τὴν δ' ἐκ κυνὸς λιτοεργόν,¹ αὐτομήτορα,
 ἢ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
 πάντῃ δὲ παπταίνουσα καὶ πλανωμένη
 15 λέληκεν, ἣν καὶ μηδὲν ἀνθρώπων ὄρᾳ
 παύσειε δ' ἂν μιν οὔτ' ἀπειλήσας ἀνὴρ
 οὔδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ
 ὀδόντας, οὔτ' ² ἂν μειλίχως μυθεύμενος,
 οὔδ' εἰ παρὰ ξείνοισιν ἡμένη τύχῃ·
 20 ἀλλ' ἐμπέδως ἄπρηκτον αὐονὴν ἔχει.
 τὴν δὲ πλάσαντες γηῖνῃ Ὀλύμπιοι
 ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακὸν
 οὔτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή·
 ἔργον ³ δὲ μῦνον ἐσθίειν ἐπίσταται
 25 κοῦδ' ἦν ⁴ κακὸν χειμῶνα ποιήσῃ θεός,
 ῥιγῶσα δίφρον ἄσσον ἔλκεται πυρός
 τὴν δ' ἐκ θαλάσσης, ἣ δὴ ἐν φρεσὶν νοεῖ·
 τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην·
 ἐπαινέσει μιν ⁵ ξείνος ἐν δόμοις ἰδών·
 30 'Οὐκ ἔστιν ἄλλη τῆσδε λωίων γυνή
 ἐν πᾶσιν ἀνθρώποισιν οὐδὲ καλλίων·'
 τὴν δ' οὐκ ἀνεκτὸς οὔτ' ⁶ ἐν ὀφθαλμοῖς ἰδεῖν
 οὔτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε
 ἄπλητον ὥσπερ ἀμφὶ τέκνοισιν κύων·
 35 ἀμείλιχος δὲ πᾶσι κάποθυμή
 ἐχθροῖσιν ἴσα καὶ φίλοισι γίγνεται·
 ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς
 ἔστηκ' ἀπήμων χάρμα ναύτησιν μέγα
 θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται
 40 βαρυκτύποισι κύμασιν φορευμένη·

¹ see opp. ; cf E M. 567 38 λίταργος κυνὸν σημαίνει τὸν
 ταχύ, 127 8 ἀπολιταργεῖν τὸ ἀπελθεῖν ταχέως, Hes λιτοεργόν·
 κακοῦργον mss λιτοεργόν (from above) ² B. mss οὔδ'

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Another of a Bitch, a busybody¹ like her mother, one that would fain hear all, know all, and peering and prying everywhere barketh e'en though she see nobody; a man cannot check her with threats, no, not if in anger he dash her teeth out with a stone, nor yet though he speak gently with her, even though she be sitting among strangers—she must needs keep up her idle baying.

Another the Olympians fashioned of Earth, and gave to her husband all wanting in wits; such a woman knoweth neither evil nor good; her only art is to eat; and never though God give a bad winter draweth she her stool nigher the fire for the cold.

Another of the Sea, whose thoughts are in two minds; one day she laughs and is gay—a stranger seeing her within will praise her, saying 'There's no better wife in all the world, nay, nor comelier'; the next she is intolerable to behold or draw nigh to, for then she rageth unapproachably, like a bitch with young; implacable and nasty is she to all, alike foe and friend. Even as the sea in summertime often will stand calm and harmless, to the great joy of the mariners, yet often will rage and toss with roaring

¹ the mss have *λιτοργόν*, a form which occurs nowhere else and is prob. corrupt, two ancient glosses prob. belong here, one, *λίταργον*, explained by 'running fast,' seems etymologically unsound, the other, *λιτουργόν* (*λειτουργόν*?), explained by 'scoundrelly,' can hardly have that meaning; but the latter, besides its official use as 'doer of public works,' may have had the meaning given above

³ mss also *-ων*
mss *μὲν* (from above)

⁴ Schn mss *κοῦτ' ἄν, χάσαν*
⁶ mss *οὐδ'*

⁵ Valck:

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- ταύτη μάλιστ' ἔοικε τοιαύτη γυνή
 ὀργήν, φυήν δὲ πόντος οὐκ ἄλλην¹ ἔχει.
 τὴν δ' ἐκ σταδαίης² καὶ παλιντριβέος ὄνου,
 ἢ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπῆσιν μόγισι
 45 ἔρεξεν³ ὧν ἅπαντα καὶ πονήσατο
 ἄρεκτα·⁴ τόφρα δ' ἐσθίει μὲν ἐν μυχῶ
 προνύξ προῆμαρ, ἐσθίει δ' ἐν ἐσχάρῃ·
 ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον
 ἐλθοίθ' ἐταῖρον ὄντινῶν ἐδέξατο.
 50 τὴν δ' ἐκ γαλῆς, δύστηνον οἴζυρον γένος·
 κείνη γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον
 πρόσσεστιν οὐδὲ τερπνὸν οὐδ' ἐράσμιον·
 εὐνῆς δ' ἀληνῆς ἐστὶν ἀφροδισίης,
 τὸν δ' ἄνδρα τὸν παρόντα ναυσίῃ διδοῖ·
 55 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,
 ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.
 τὴν δ' ἵππος ἀβρὴ χαιτέεσσ' ἐγείνατο,
 ἢ δούλι' ἔργα καὶ δύνῃ περιτρέπει,
 κοῦτ' ἂν μύλης ψαύσειεν οὔτε κόσκινον
 60 ἄρειεν οὔτε κόπρον ἐξ οἴκου βάλοι,
 οὔτε πρὸς ἵπνῳ ἀσβόλῃν ἀλευμένη
 ἵζοιτ'· ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον
 λούται δὲ πάσης ἡμέρης ἀπο ρύπον
 δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται·
 65 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ
 βαθεῖαν ἀνθέμοισιν ἐσκιασμένην.
 καλὸν μὲν ὧν θέημα τοιαύτη γυνή
 ἄλλοισι, τῷ δ' ἔχοντι γίγνεται κακόν
 ἦν μή τις ἢ τύραννος ἢ σκηπτοῦχος ἦ,
 70 ὅστις τοιούτοις θυμὸν ἀγλαΐζεται.

¹ E: mss π. ἀλλοίην

² E (colour-words, e g σποδείης,

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waves, most like unto it is such a woman in disposition, nor hath the ocean a nature of other sort than hers.¹

Another 's made of a stubborn² and belaboured She-Ass; everything she doeth is hardly done, of necessity and after threats, and then 'tis left unfinished, meanwhile eateth she day in day out, in bower and in hall, and all men alike are welcome to her bed

Another of a Cat, a woeful and miserable sort; for in her there 's nought of fair or lovely or pleasant or desirable; she is wood³ for a love-mate, and yet when she hath him turneth his stomach; she doeth her neighbours much harm underhand, and often eateth up unaccepted offerings⁴

Another⁵ is the child of a dainty long-maned Mare; she refuseth menial tasks and toil; she 'll neither set hand to mill nor take up sieve, nor cast forth the muck, nor, for that she shunneth the soot, will she sit beside the oven. She taketh a mate only of necessity Every day will she wash herself twice, or even thrice, and anointeth her with unguents She ever weareth her hair deep-combed and wreathed with flowers Such a wife may be a fair sight for other men, but she 's an ill to her husband if he be not a despot or a king, such as take pride in adornments like to her

¹ or *keeping the Greek* but the ocean hath a different nature

² reading doubtful

³ mad

⁴ cf Ath 5 179 d (π τῆς ἀκόσμου γυναίκος)

⁵ Il 57-70 are also in Ael H A 16. 24, cf 11 36

cannot be right) mss τε σποδιῆς

³ mss also ἔερξεν, ἔσπερξεν

⁴ Hart (but ἄρρ.) mss ἀρεστα

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- τὴν δ' ἐκ πιθήκου· τούτο δὴ διακριδὸν
 Ζεὺς ἀνδράσιν μέγιστον ὥπασεν κακόν·
 αἰσχιστα μὲν πρόσωπα· τοιαύτη γυνὴ
 εἰσιν δι' ἄστρες πᾶσιν ἀνθρώποις γέλως
 75 ἐπ' αὐχένα βραχεῖα¹ κινεῖται μόγισ,
 ἄπυγος, αὐόκωλος·² αἰ' τάλας³ ἀνὴρ,
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται
 δῆνεα δὲ πάντα καὶ τρόπους ἐπίσταται,
 ὥσπερ πίθηκος, οὐδέ οἱ γέλως μέλει.
 80 οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὄρα,
 καὶ τοῦτο πᾶσαν ἡμέρην βουλεύεται,
 ὅπως τιν' ὥς⁴ μέγιστον ἔρξειεν κακόν.
 τὴν δ' ἐκ μελίσσης· τὴν τις εὐτυχεῖ λαβών·
 κείνη γὰρ οἷη μῶμος οὐ προσιζάνει,
 85 θάλλει δ' ὑπ' αὐτῆς κάπαέζεται βίος·
 φίλη δὲ σὺν φιλεῦντι γηράσκει πόσι,
 τεκοῦσα καλὸν κούνομάκλυτον γένος·
 κάριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται
 πάσησι, θεὴ δ' ἀμφιδέδρομεν χάρις·
 90 οὐδ' ἐν γυναιξὶν ἥδεται καθημένῃ,
 ὅκου λέγουσιν ἀφροδισίους λόγους
 τοίας γυναῖκας ἀνδράσιν χαρίζεται
 Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας
 τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διὸς
 95 ἔστιν τε πῆμα,⁵ καὶ πᾶρ' ἀνδράσιν μένει.
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 γυναῖκας· ἦν τι καὶ δοκῶσιν ὠφελεῖν,
 ἔχοντί τῳ⁶ μάλιστα γίγνεται κακόν·
 οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται
 100 ἅπασαν, ὅστις σὺν γυναικὶ νάσσεται⁷
 οὐδ' αἰψα λιμὸν οἰκίης ἀπώσεται,
 ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.⁸

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Another cometh of an Ape; she is the greatest ill of all Zeus giveth man Foul of face, such a woman maketh laughter for all men as she goeth through the town; short in neck, she moveth hardly, hipless, lean-shanked—alas for the wretched man that claspeth such a mischief! Like an ape she knoweth all arts and wiles, nor recketh of men's laughter Neither will she do a man any kindness; all her care, all her considering, is how she shall do the greatest ill she may

Another of a Bee; and happy he that getteth her. On her alone alighteth there no blame, and life doth flourish and increase because of her; loving and loved groweth she old with her husband, the mother of a fair and name-honoured progeny; she is pre-eminent among all the women, and a divine grace pervadeth her; neither taketh she delight in sitting among women where they tell tales of venery. Such wives are the best and wisest that Zeus bestoweth upon men; these other kinds, thanks unto Him, both are and will ever be a mischief in the world.

For this is the greatest ill that Zeus hath made, women. Even though they may seem to advantage us, a wife is more than all else a mischief to him that possesseth her; for whoso dwelleth with a woman, he never passeth a whole day glad, nor quickly shall he thrust out of doors Hunger the hated housefellow

¹ for constr cf *Curm Pop* 20 5 *L G* *iii* ἐπὶ νῶτα μέλαινα
² Haupt: mss αὐτόκ. ³ *B*, cf. *Theognost* 155. 30: mss αὐτάλας, αὐτάλας, ἀτάλας ⁴ Mein: mss τί χ' ὥς, στίχων
⁵ Ribb: mss πάντα ⁶ mss τῶ, τῶ ⁷ *E* mss γ. πέλεται
 (correction of hapl γυνάσσεται) ⁸ Grot: mss θεῶν

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- ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ
 κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἑνθρώπου χάριν,
 105 εὐροῦσα μῶμον ἐς μάχην κορύσσεται
 ὅκου γυνή γάρ ἐστιν, οὐδ' ἐς οἰκίην
 ξεῖνον μολόντα προφρόνως δεχοίατο
 ἥτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,
 αὕτη μέγιστα τυγχάει λωβωμένη·
 110 κεχηνότος γὰρ ἀνδρὸς—οἱ δὲ γείτονες
 χαίρουσ' ὀρώντες καὶ τόν, ὡς ἀμαρτάνει.
 τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος
 γυναιῖκα, τὴν δὲ τοῦτέρου μωμήσεται·
 ἴσῃν δ' ἔχοντες μοῖραν οὐ¹ γιγνώσκουεν.
 115 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 καὶ δεσμὸν ἀμφέθηκεν ἀρρήκτου πέδης,²
 ἐξ οὗ τε τοὺς μὲν Ἀΐδης ἐδέξατο
 γυναικὸς εἵνεκ' ἀμφιδηριωμένους.

8, 9

Ath 7 299 c Σημωνίδης δ' ἐν Ἰάμβοις·

ὥσπερ ἔγχελυσ κατὰ γλοιοῦ
καὶ τὴν αἰτιατικὴν·

ἔρωδιὸς γὰρ ἔγχελυν Μαιανδρίην
τρίορχον εὐρὼν ἐσθίουτ' ἀφείλετο.

10

Sch Eur *Phoen.* 207 κατενάσθην τινὲς ἀντὶ τοῦ κατανασθή-
σομαι καὶ Σημωνίδης ἐν τοῖς Ἰάμβοις

τί ταῦτα μακρῶν διὰ³ λόγων ἀνέδραμον ;
ἀντὶ τοῦ ἀναδραμεῖν μέλλω.

¹ Knox εὖ, perh rightly

² Mem mss -τον πέδη

³ B· mss διὰ μακρῶν

SEMONIDES

and hostile deity. But when a man thinketh within-doors to be gladdest at heart by grace of God or favour of man, then of all times will she find cause for blame and gird herself for battle. For where a woman is, they e'en cannot receive a stranger heartily. And she that most seemeth to be discreet, she is all the time doing the greatest harm; her husband is all agape for her, but the neighbours rejoice that yet another is deceived. And no man but will praise his own wife when he speaketh of her,¹ and blame another's, yet we cannot see² that we be all alike. Aye, this is the greatest ill that Zeus hath made, this hath he put about us as the bondage of a fetter irrefragable, ever since Death received them that went a-warring for a woman³

8, 9⁴

Athenaeus *Doctors at Dinner*, Semonides in the *Iambi*:—

like an eel in the sediment⁵

and the accusative :

For a heron that hath found a hawk eating a Maeandrian eel hath taken it from him.⁶

10

Scholiast on Euripides Some take *κατενάσθην* 'I took up my abode' as equivalent to the future 'I shall take up my abode.' Compare Semonides in the *Iambi*

Why have I let my story run to a long tale?

where *ἀνέδραμον* stands for *ἀναδραμεῖν μέλλω*

¹ not when he remembers her after her death (which would be put more explicitly) ² or, emending the *Gk* we know well

³ Helen, cf Hes *Op* 165 ff ⁴ cf Clem. *Al Paed.* 2. 164 ⁵ the only sediment of a public bath ⁶ prob

metaphorical, but it might be the beginning of a Fable

ELEGY AND IAMBUS

11

Ath 2 57 d [π φοῦ τρισυλλάβως] Σημωνίδης ἐν δευτέρῳ
ἰάμβων

οἶόν τε χηνὸς ὦεον Μαιανδρίῳ

12

Hdn. π. ὄνομ. 2. 626 30 L [π τῶν εἰς ν] ἀλλ' ἔστιν ἱκτινὸς ἡ
εὐθέϊα· . . τούτου ἡ γενικὴ ἱκτίνου, ὡς παρὰ Σημωνίδη

σπλάγχχ' ἀμπέχοντες αὐτίκ' ἱκτίνου δίκην

13

EM 413 28 ζῳδίων γράφεται δὲ μετὰ τοῦ ἰῶτα, ἐπειδὴ
εὐρηται κατὰ διάστασιν, ὡς παρὰ Σημωνίδη

‘Οἶον τόδ’¹ ἡμῖν ἔρπετὸν παρέπτατο·
τὸν² ζῳτῶν κάκιστον ἔκτεται βίον.’

14

Gal in Hippocr *Epid* 2 1 17. 1. 897 K . . μὴ γινώσκων
ὑπὸ τῶν Ἰώνων τὸ στενὸν ὀνομάζεσθαι στενυγρόν ἀλλὰ τοῦτό γε
μαρτύριόν ἐστιν αὐταρκὲς τὸ παρὰ Σημωνίδη γεγραμμένον ἐν
τοιοῦδε τοῖς ἔπεσιν

οὐκ ἄν τις οὕτω δασκίοις ἐν οὔρεσιν
ἀνὴρ λέοντ' ἔδεισεν οὐδὲ πάρδαλιν,
μῦνος στενυγρῇ συμπεσὼν ἐν ἀτραπῷ.

15

Ath 3 106 d κουρίδας δὲ τὰς καρίδας εἶρηκε Σώφρων .
Ἐπίχαρμος δ' ἐν Γῇ καὶ Θαλάσσῃ ἐν δὲ Δόγῳ καὶ Δογίνῃ διὰ τοῦ
ω εἶρηκεν . Σημωνίδης δέ

θύννοισι τευθίς, κωβίοισι κωρίδες

¹ mss οἶον τόδ'

² mss τὸ

¹ cf Eust 1636. 51 ² cf. *E. M. Vet.* 167 ³ *lit.* putting
on like a garment, but the reading may be wrong ⁴ cf.

SEMONIDES

11¹

Athenaeus *Doctors at Dinner* [ᾠόν 'egg' as a trisyllable]:
Semonides in the Second Book of the *Iambi*.

like to the egg of a Maeandrian goose

12²

Herodian *Nouns* [on nouns in -ν] The nominative is
ἰκτίως . . . the genitive of it being ἰκτίου as in Semonides

forthwith plunging among³ the entrails like a kite

13⁴

Etymologicum Magnum. ζῆδιον — 'carved or painted
figure', it is written with the iota because it is found in
diaeresi, as in Semonides for instance:

'What a creature is this that hath flown to us! it
hath the worst life of all living things'.⁵

14⁶

Galen on *Hippocrates* . . . not knowing that the Iomans
say στενυγρόν for στενόν 'narrow', yet we have self-sufficient
authority in what we find in the following lines of Semonides

〈If so,〉 no man would have so feared a lion in the
shadowy hills nor yet a leopard if he met him alone
in a narrow way.

15

Athenaeus *Doctors at Dinner*. Sophron uses the form
κουρίδες for καρίδες 'prawns' . . . and so Epicharmus in
Land and Sea, but in *Logos and Logina* he uses the form with
ω as does Semonides:

cuttlefish with tunnies, prawns with gudgeons⁷

Zon 967 ⁵ Fable of Zeus and the Crab? cf. Sch. II 18.
407 'said the Crab' ⁶ cf. Gal 18 1 411 (οὐπω τις οὐτω)
⁷ do not mate?

ELEGY AND IAMBUS

16

Clem Al Paed. 2. 207 Σημωνίδης δὲ ἐν τοῖς ἰάμβοις οὐκ αἰδεῖται λέγων

κῆλειφόμεν μώροισι καὶ θυώμασι
καὶ βακκάρι· καὶ γάρ τις ἔμπορος παρῆν.

17

Et Mag. 634 1 ὀρσοθύρη· θυρίς, δι' ἧς εἰς ὑπερῶν ὑπάρχει ἀνάβασις παρὰ τὸ ὄρω, ὄρσω, καὶ τὸ θύρα . . εἴρηται παρὰ τὸ ὀρούειν ἐπ' αὐτήν λέγει δὲ καὶ Σημωνίδης κακοσχόλως

καὶ τῆς ὀπισθεν ὀρθύρης ἐελσάμην.¹

18

Et. Mag 270. 45 διασαυλούμενος παρὰ τὸν σαῦλον, τὸν τρυφερὸν καὶ γαῦρον Σημωνίδης ἐν ἰάμβοις·

καὶ σαῦλα βαίνων, ἵππος ὡς κορωνίης²

19

Poll. 2. 65 σκνιπὸν δὲ τὸν ἀμυδρῶς βλέποντα Σημωνίδης ὁ λαμβοποιός·

ἣ τυφλὸς ἣ τις σκνιπὸς ἣ λέγα³ βλέπων

20

Sch. Od 14 435 . καὶ Σημωνίδης θύειν αὐτούς (τοὺς ποιμένας) φησι Νύμφαις καὶ Μαιάδος κτλ

θύουσι Νύμφης ἡδὲ⁴ Μαιάδος τόκω
οὗτοι γὰρ ἀνδρῶν τίμ'⁵ ἔχουσι ποιμένων.

¹ *B-E* (see opp) : mss ὀρσοθύρης ἡλσάμην ² *B* mss κορωνίτης ³ *E* mss μέγα ⁴ *Ahr.* mss -φαις καὶ

⁵ *E* (τίμα from τίω as μήνιμα from μηνίω) mss αἶμα

¹ cf *Ath* 15 699 c
at the foot of the stairs

² the *Gk* suggests that the door is
³ improbable derivation; it is

SEMONIDES

16¹

Clement of Alexandria *Paedagogus* : Semonides in his *Iambi* has no compunction in saying

and I anointed myself with unguents and spices
and baccaris ; for a merchant was there.

17

Etymologicum Magnum ὀρσοθύρη — a little door which gives access to ² an upper chamber, from ὄρω, ὄρω, and θύρα . . so called because people move or rush (ὀρούειν) towards it, ³ Semonides uses it in a 'lazy' form (i.e. drops the middle syllable as in ἀμφορεύς for ἀμφιφορεύς)

and I let myself out by ⁴ the back staircase-door.

18⁵

Etymologicum Magnum διασανλούμενος 'strutting':— from σαῦλος, which means effeminate and disdainful ; Semonides in the *Iambi* .

and with a swaggering gait like a horse with arching neck

19

Pollux *Onomasticon* : σκλιπός is used by Semonides the writer of iambics in the sense of one that does not see clearly :

either blind or bleary-eyed or leering.⁶

20⁷

Scholiast on the *Odyssey* . According to Semonides 'they (the shepherds) sacrifice,' etc.

They sacrifice to the Nymphs and to the offspring of Maia ; ⁸ for these have honour ⁹ of shepherd folk.

prob. for ὀρσοθύρη because it opened not on the level but upon the last step of a staircase or ladder, cf Hesych. ὀρσοθύρα ; the form ὀρσοθύρη (cf. ὀρσόθριξ) occurs in *Od* 22. 126, 132, 333 ⁴ *lit* shut myself from ⁵ cf Zon 539 ⁶ last word doubtful : if rightly emended it means 'with lewd looks' ⁷ cf. Eust. 1766. 1 ⁸ Hermes ⁹ emendation doubtful

ELEGY AND IAMBUS

21

Str. 13 619 . . καὶ τὸ Σημωνίδου
 σὺν πορδακοῖσιν ἐκπεσόντες εἵμασιν
 ἀντὶ τοῦ διαβρόχοις

21A

Sch Ar Pac 1148 παρδακὸν δὲ δίνυρον· οὕτω γὰρ καὶ
 Ἀρχίλοχος καὶ παρὰ Σημωνίδῃ τῷ Ἀμοργίῳ
 σὺν παρδακοῖσιν εἵμασιν σεσαγμένοι ¹

22, 23

Ath 14 658b καὶ ὁ Τρομυλικὸς δὲ τυρὸς ἐνδοξὸς ἐστὶ περὶ
 οὗ φησι Δημήτριος ὁ Σκήψιος ἐν δευτέρῳ Τρωικοῦ Διακόσμου
 οὕτως Τῆς Ἀχαιᾶς πόλις Τρομίλεια περὶ ἣν γίνεται τυρὸς αἴγαιος
 ἡδιστος, οὐκ ἔχων σύγκρισιν πρὸς ἕτερον, ὁ προσαγορευόμενος
 Τρομυλικὸς οὗ καὶ Σημωνίδης μνημονεύει ἐν ἰάμβῳ οὗ ἡ ἀρχή

<H>² πολλὰ μὲν δὴ προεκπονῇ, Τηλέμβροτε
 γράφων·

ἐνταῦθα μέντοι τυρὸς ἐξ Ἀχαιῆς
 Τρομίλιος θαυμαστός, ὃν κατήγαγον.

24

Ibid 659d οὐδὲν οὖν ἦν παράδοξον, εἰ καὶ θυτικῆς ἦσαν
 ἔμπειροι οἱ παλαιέτεροι μάγειροι προΐσταντο γούν καὶ γαμῶν καὶ
 θυσιῶν . . καὶ παρὰ δὲ Σημωνίδῃ φησὶν ἕτερος

ἦν δ' ὥς ³ ἄφευσα χῶς ἐμιστύλα κρέα
 ἱρῳστί ⁴ καὶ γὰρ οὐ κακῶς ἐπίσταμαι.

25

Ibid 10 424c [π. κνάθους] καλοῦνται δὲ καὶ ἀρυστήρες καὶ
 ἀρύστιχοι Σημωνίδης

ἔδωκεν οὐδεὶς οὐδ' ἀρυστήρα τρυγός.

¹ Dind: mss συμπαρδακῆσιν ἵμασιν σεσαγμένοι ² B
³ B-E mss χῶς ⁴ Heck: mss εἰδώς τι
 230 -

SEMONIDES

21

Strabo *Geography* . . . and Semonides' phrase
cast forth with sodden clothes
that is, wet through.

21A

Scholast on Aristophanes *Peace*: *παρδακός* means 'wet through,' for so it is used by Archilochus, and by Semonides of Amorgos thus

laden with sodden clothes

22, 23

Athenaeus *Doctors at Dinner*: The Tromilean cheese is famous; of it Demetrius of Scepsis speaks in the 2nd Book of the *Forces of the Trojans* as follows. Tromileia is a city of Achaia in the district of which is made a very good goat's-milk cheese which has no rival, and is called Tromilean, it is mentioned by Semonides in the Iambic poem which begins.

Many the things thou dost finish, Telembrotus,
ere . . .

and he says of it

But there (stood?) a wondrous Tromilean cheese
from Achaia which they had brought down.

24

The Same: No wonder therefore that the cooks of old times were skilled *haruspices* (or diviners by entrails); for they had the management both of weddings and sacrifices; . . . and another says in Semonides

And the pig, how I singed it and cut it up in
ritual fashion; I'm no 'prentice.

25

The Same [on cups] They are also called *ἀρυστήρες* and *ἀρύστιχοι* (which generally mean 'ladles'), compare Semonides

No man gave (me) so much as a cup of wine-lees.

ELEGY AND IAMBUS

26

Ibid 11. 460 b [π κυλίκων] ποτήρια δὲ πρῶτον οἶδα ὀνομά-
σαντα τὸν Ἀμόργιον ποιητὴν Σημωνίδην ἐν Ἰάμβοις οὕτως·

ἀπὸ τράπεζαν εἶλεν, ἧ¹ ποτήρια.

27

Sch. II 2. 219 φοξὸς ἔην κεφαλὴν (sc Θεοσίτης)· (α') εἴρηται
ἀπὸ τῶν κεραμικῶν ἀγγείων τῶν ἐν τῇ καμίνῳ ἀπὸ τοῦ ὠτὸς²
ἀπωξυμένων, καθά φησι καὶ Σημωνίδης

αὕτη δὲ φοξίχηλος³ Ἀργεῖη κύλιξ·

ἐνιοὶ δὲ κυρίως τὸν ἐπὶ τὰ φάη, τουτέστι τὰ ὄμματα ἀπωξυμένην
ἔχοντα τὴν κεφαλὴν (β') φοξὰ κυρίως εἰσὶ τὰ πυρορραγῇ (πυριρ)
ὄστρακα, φλοξά (φασξά) τινα ὄντα

28

Sch. Ar. *Ach* 740 οὐ μόνον Ἀριστοφάνης ἐπὶ τῶν χοίρων τὰς
ὀπλὰς εἴρηκεν, ἀλλὰ καὶ Σημωνίδης ὁμοίως ἐπὶ χοίρου

ὀπλὰς ἐκίνει τῶν ὀπισθίων ποδῶν

29

Ath 7. 318f Δωριεῖς δ' αὐτὸν διὰ τοῦ ω καλοῦσι πῶλυπον, ὡς
Ἐπίχαρμος καὶ Σημωνίδης δ' ἔφη

πῶλυπον διζήμενος

30

Et. Mag 250 18 δαύω τὸ καίω παρὰ Σημωνίδην
μηρίων δεδαυμένων

¹ Wil mss εἶλέ νιν ² E mss φωτὸς (due to confusion
with the etymology given below ³) ³ E, cf for the cor-
ruption ἀγκυλοχλήης, λεπτοχειλῆς, ὀνόχηλος, παχυχειλῆς (πρό-
χειλος, ἰσόχειλος only late) mss and Ath (cf Ibid 11 480 d)
and Matr An φοξίχειλος, Zon and E G φοξόχειλος (both
impossible forms), A P φοξίχειρος, Ap φοξή χειρὸς. Ath.
paraphr ἡ εἰς ὅξυ ἀνγγμένη ('brought to a point') οἰοί εἰσιν οἱ
ἀμβίκες καλούμενοι

SEMONIDES

26

The Same [on cups] · I know that the poet Semonides of Amorgos is the first to call them ποτήρια, which he does in his *Iambi* thus .

He took away the table whither he had taken the cups.¹

27 ²

Scholiast on the *Iliad* . φοξός [of Thersites' head] :—(a) This use comes from pottery tapered off at the kiln from the handle downwards, ³ compare Semonides :

But this is a taper-footed Argive cup ;

but some writers explain it as one that has his head tapering (όξύς) towards his eyes (φάη) . (b) φοξός is properly applied to fire-cracked pottery, being as it were φλοξός or *flamy* ⁴

28 ⁵

Scholiast on Aristophanes : Aristophanes is not alone in using όπλαί, 'hoofs,' of pigs, Semonides also does so, thus :

waggled the hoofs of his hind-legs ⁶

29 ⁷

Athenaeus *Doctors at Dinner* : The Dorians give the octopus an ω, πώλυπος, for instance Epicharmus ; and Semonides too .

looking for an octopus

30 ⁸

Etymologicum Magnum : δαύω :—'to burn' in Semonides :

burnt thigh-bones ⁹

¹ *lit* by the path by which, etc., or to which the cups . . . , the tops of Gk tables were removable ² cf *E M.* 798 20, *Zon.* 1817, *Apoll Soph* 164 21, *EG* 560 22, *Cram A P* 3 279. 8, *Matr. An* 467, *Ath* 11 480d ³ reading and meaning doubtful ⁴ a variant is φασξός, which apparently comes from the first etymology ⁵ cf *Suid* όπλη ⁶ from a *Fable* ? ⁷ cf *Eust* 1541 31 ⁸ cf *Cram A O* 1. 106. 1 ⁹ these, wrapped in some of the fat, were the parts of the victim which the Greeks burnt at a sacrifice, the rest being eaten by the company

ELEGY AND IAMBUS

31

Et Mag Vet 124 ἔπληντ' ἀλλήλησι ἐκ τοῦ πλῶ τὸ πλησιάζω,
ὁ παρακείμενος πέπληκα λέγεται καὶ πέπλακα· ὁ παθητικός πέπλη-
μαι, καὶ παρὰ Σημωνίδῃ πεπλήγεται

τὰ δ' ἄλλα πεπλήγεται¹ ξύλα

31A

Sch Lycophr 633 σίσυρνα παχὺ περιβόλαιον ἢ δερμάτινον
ἱμάτιον, ἦντινα Σημωνίδης ὑποκοριστικῶς εἶπε

σίσυν παχείαν

32

Sch. *Il* 13 203 ἦια βρώματα, οὐ τὰ ἐν οἴκῳ δὲ ἐσθιόμενα,
ἀλλὰ τὰ ἐν ὁδῷ καὶ πλῶ 'δεῦτε φίλοι, ἦια φερώμεθα' Σημω-
νίδης . .

33

Hesych

κάρκαρα

. . πίτυρα παρὰ Σημωνίδῃ.

34

Suet ap Müller *Mél* 417 κέρκωπες· οἱ πανοῦργοι καὶ ἀπα-
τηλοί καὶ

κερκωπία

ἡ ἀπατή κατὰ Σημωνίδην

35

Antiatl ap Bekk *An* 1 105 3

κορδύλη

τὸ ἔπαρμα Σημωνίδης δευτέρῳ

¹ mss and *EM* πεπλήγεται

¹ cf *EM* 36 37 ² i.e. the opposing shields in a battle,
Il 4 449 ³ the etymologist appears to have taken this

SEMONIDES

31¹

Old Etymologicum Magnum. ἔπληντ' ἀλλήλησι 'they drew near to one another' ² from πλῶ to approach, the perfect is πέπληκα and πέπλακα, the passive πέπλημαι, πέπληται, and in Semonides πεπλήγεται

the other benches are full ³

31⁴

Scholast in Lycophron σίσυρνα is a thick mantle or leathern cloak, which Semonides calls σίους for short, thus.

a thick plaidie

32

Scholast on the *Iliad* ἧϊα

victuals

not what you eat at home but what you eat on a journey, compare the *Odyssey* (2 410) and Semonides ⁵

33

Hesychius Glossary. κάρκαρα

bran

in Semonides.

34

Suetonius· κέρκωπες.—scoundrels and cheats; and κερκωπία

deception

in Semonides.

35

Anti-Atticist κορδύλη a

tumour

in Semonides' 2nd Book

to mean 'the other timbers have drawn nigh,' but there must be some mistake ⁴ cf Hesych σίους, Sch. Ar. Ar. 122

⁵ citation lost, but we at least know that S used the word

ELEGY AND IAMBUS

36

Phot. 183 1

κύβηβον

*Ιωνες δὲ τὸν μητραγύρτην καὶ γάλλον νῦν καλούμενον οὕτως
Σημωνίδης

37

Harp

Μυσῶν λείαν

Δημοσθένης ἐν τῷ Ὑπὲρ Κτησιφῶντος παροιμία τίς ἐστίν οὕτω
λεγομένη, ἣν φησι Δήμων ἐν α΄ Περὶ Παροιμιῶν τὴν ἀρχὴν λαβεῖν
ἀπὸ τῶν καταδραμόντων ἀστυγειτόνων τε καὶ ληστῶν τὴν Μυσίαν
κατὰ τὴν Τηλέφου τοῦ βασιλέως ἀποδημίαν κέχρηται δὲ τῇ
παροιμία ἄλλοι τε καὶ Στράττις ἐν Μηδείᾳ καὶ Σημωνίδης ἐν
Ἰάμβοις.

38

Gram ap Bekk. An 3 1402

νήστης

οὕτως εἶρηκεν Σημωνίδης . . . οὕτως Ἑρωδιανὸς ἐν Ἐπιμε-
ρισμοῖς

39

Et Mag 764 25 τρασιά . . καὶ ταρσιά, ὡς παρὰ Σημωνίδη·

ταρσιή

40

Ibid 813, 53

ψηνός

ὁ φαλακρὸς παρὰ Σημωνίδη

41

Cod Athen 1083 ap Crus Pairoem ὁ Λέσβιος Πρύλιν·
ταύτη καθ' ὁμοίωσιν Σημωνίδης κέχρηται

ἐνεύδεν' ὥσπερ Λέσβιος Πρύλιν

¹ the proverb was used of anything that may be plundered
with impunity ² cf Orion App 187. 29, E G 408. 40,
Matro ap Ath 4 134 f ³ cf Hesych ταρσιήν, E G 256

⁴ cf. Orion 168 9 ⁵ for a possible ref to S's Book II see

SEMONIDES

36

Photius *Lexicon* · κύβηβον . . . The Ionians use this to mean what is now called a

begging priest

or *Gallus*, thus Semonides.

37

Harpocration *Lexicon to the Ten Orators* .

booty of the Mysians

Demosthenes in the speech *On behalf of Ctesiphon*, a proverb runs thus, which according to Demon in the 1st Book of his treatise *On Proverbs* takes its origin from the inroads of the border peoples and robbers into Mysia during the absence of King Telephus. Notable users of the proverb are Strattis in his *Medea* and Semonides in his *Iambi*.¹

38 ²

Grammarians in Bekker's *Anecdota* νήστης

starving

or fasting, so Semonides . . . according to Herodian in his *Homophones*

39 ³

Etymologicum Magnum . τρασιά

drying-crate

for figs. . . . also in the form τρασιά (i.e. τρασιή), which occurs in Semonides.

40 ⁴

The Same . ψηνός

baldhead

in Semonides.

41 ⁵

Athens MS. in Crusius *Paroemiographica*: The Lesbian Prylis this saying is adapted by Semonides .

. . . ye sleep in . . . like Lesbian Prylis ⁶ . . .

Xenophanes fr 21 n ⁶ cf Sch Lycophr 219 and Milne *Cat Lit Pap Brit Mus* 53 p 40, a frag too mutilated to be included here

ΕΡΜΙΠΠΟΥ

ΙΑΜΒΩΝ

Suid Ἑρμιππος Ἀθηναῖος, κωμικὸς τῆς ἀρχαίας κωμωδίας, ἑτερόφθαλμος, ἀδελφὸς δὲ Μυρτίλου τοῦ κωμικοῦ· δράματα διδάξας μ'.

Plut *Pericl* 32 περὶ δὲ τοῦτον τὸν χρόνον Ἀσπασία δίκην ἔφευγεν ἀσεβείας, Ἑρμίππου τοῦ κωμωδοποιοῦ διώκοντος, καὶ προσκατηγοροῦντος ὡς Περικλεῖ γυναῖκας ἐλευθέρας εἰς τὸ αὐτὸ φοιτώσας ὑποδέχοιτο . . . Ἀσπασίαν μὲν οὖν ἐξητήσατο (ὁ Περικλῆς), πολλὰ πάνυ παρὰ τὴν δίκην, ὡς Αἰσχίνης φησίν, ἀφείς ὑπὲρ αὐτῆς δάκρυα καὶ δεηθεῖς τῶν δικαστῶν

Ar. *Nub.* 557 εἶθ' Ἑρμιππος αὐτὸς ἐποίησεν εἰς Ὑπέρβολον.

Polemon ap *Ath.* 15. 699a πεποίηκε δὲ Παρωδίας καὶ Ἑρμιππος ὁ τῆς ἀρχαίας κωμωδίας ποιητής.

ΤΡΙΜΕΤΡΩΝ

1

Sch. A1 *Plut* 701 ἐπεὶ καὶ Ἑρμιππος ἐν τῷ πρώτῳ ἱάμβῳ τῶν Τριμέτρων Ἀσκληπιοῦ καὶ Λαμπετίας τῆς Ἥλιου λέγει Μαχάονα καὶ Ποδαλείριον καὶ Ἰασῶ καὶ Πανάκειαν καὶ Αἶγλην νεωτάτην.

2

Ath 3 76c λευκερίνεως¹ δέ τι εἶδος ἐστὶ συκῆς, καὶ ἴσως αὕτη ἐστὶν ἡ τὰ λευκὰ σῦκα φέρουσα. μνημονεύει δ' αὐτῆς Ἑρμιππος ἐν ἱάμβοις οὕτως·

τὰς λευκερίνεως¹ δὲ χωρὶς ἰσχάδας

¹ mss -ινεὸς

HERMIPPUS

IAMBI

Suidas *Lexicon* · Hermippus —Of Athens, comic poet of the Old Comedy, a one-eyed man, brother of the comic poet Myrtilus,¹ he produced forty plays.²

Plutarch *Life of Pericles* · About this time Aspasia was prosecuted for impiety at the instance of the comedy-writer Hermippus, who included in the indictment the charge of making her house a place of assignation for Pericles with freeborn women. . . Pericles secured her acquittal very much against the evidence, according to Aeschines, by shedding tears for her and appealing to the jurors.

Aristophanes *Clouds* : Then Hermippus again lampooned Hyperbolus.

Polemon in Athenaeus · Hermippus too, the poet of the Old Comedy, wrote *Parodies*.

TRIMETERS

1

Scholast on Aristophanes *Plutus* [on Iaso] Hermippus in the first iambic poem in his *Trimeters* gives the children of Asclepius by Lampetia daughter of the Sun as Machaon, Podalirius, Iaso, Panacea, and the youngest Aegle.

2

Athenaeus *Doctors at Dinner* ‘White-fig’ is the name of a sort of fig-tree, and it may be this which produces the white figs. Hermippus speaks of it in his *Iambi* thus

but the dried figs of the white-fig tree apart

¹ cf. Suid Μυρτίλος (‘son of Lysis’) ² in two lists of comic poets Herm comes after Pherecrates, who flourished 430 B.C (Wilhelm *Urkund Dram. in Athen* 107, 123)

ELEGY AND IAMBUS

3

Sch. Ar. *Av.* 1150 [π τοῦ ὑπαγωγέως] εἰ μὴ ἄρα πηλόν τινα ὑπαγωγέα καλοῦσι τοιοῦτον γάρ τι Ἑρμῆπιος ἐν τοῖς Τριμέτροις ἐμφανίζει.

Suid ὑπαγωγεύς . οἱ δὲ πηλόν τινα καθὼς καὶ Ἑρμῆπιος
ξύνεστι γὰρ δὴ δεσμίῳ μὲν οὐδενί,
μόνοισι δ' ὑπαγωγεύσι τοῖς αὐτοῦ τρόποις.¹

ΤΕΤΡΑΜΕΤΡΩΝ

4

Ath 11 461e κυλικηγορήσων ἔρχομαι οὐ τῶν Κυλικράνων εἰς ὑπάρχων, οὓς χλευάζων Ἑρμῆπιος ὁ κωμωδωποῖος ἐν τοῖς Ἰάμβοις φησὶν

εἰς τὸ Κυλικράνων βαδίζων σπληνόπεδον ἀφικόμην·
εἶδον οὖν τὴν Ἑρακλείαν καὶ μάλ' ὠραίαν πόλιν.

Ἑρακλεῶται δ' εἰσὶν οὗτοι οἱ ὑπὸ τῇ Οἴτῃ κατοικοῦντες, ὥς φησι Νίκανδρος ὁ Θυατειρηὶς ὀνομασθῆναι φάσκων αὐτοὺς ἀπὸ τινος Κύλικος γένος Λυδοῦ, ἐνὸς τῶν Ἑρακλεῖ συστρατευσαμένων.

5

Sch. Ar. *Vesp.* 1169 [ἄνυσόν ποθ' ὑποδησάμενος εἶτα πλουσίως | ὥδι προβάς τρυφερόν διασαλακώνισον] διασαλακώνισον ἀβρύνθητι καὶ διαθρύφθητι . ὁμοίως δ' ἐστὶ καὶ παρ' Ἑρμίπῳ ἐν τοῖς Τετραμέτροις

ὑστερον δ' αὐτοστράτηγον² οὖσαν εἰλωτημένην³
καὶ κασαλβάζουσιν εἶδον καὶ σεσαλακωνισμένην⁴

¹ B mss δεσμῶ and τοῖσι δ' ὑπ ² sugg B mss αὐτὸν στρατηγόν ³ Fritzsche . mss οὓς ἀνείλ ⁴ mss -νη

¹ cf Hesych ὑπαγωγεύς, but the ancient explanation is doubtful, ὑπαγ is more likely to mean the tool with which the stones were brought flush with one another, i e he is as it were

HERMIPPUS

3

Scholast on Aristophanes *Birds* [ὑπαγωγεύς 'trowel']: . . . unless indeed they call by this name a kind of mud (or mortar) like Hermippus in his *Trimeters*.

Suidas *Lexicon*. ὑπαγωγεύς . . . , according to others a sort of mortar, compare Hermippus .

He's built without clamps, only with the ὑπαγωγεῖς of his own habits ¹

TETRAMETERS

4

Athenaeus *Doctors at Dinner*: I come to talk over my cups, not as one of the Cycranes ridiculed by the comedy-writer Hermippus in his *Iambi* thus:

I have come afoot into the spleen-yards ² of the Cycranes, and so beheld the beautiful city of Heraclea.

These, according to Nicander of Thyateira, are the Hera-cleans who live at the foot of Mt Oeta, being so named from a certain Lydian called Cylx (cup), who was one of the comrades who fought with Heracles.

5

Scholast on Aristophanes *Wasps* ['Quick, get the shoes on, and then step out opulently like this, with a lordly and delicate strut']: διασαλακωνίζω is used in the same way by Hermippus in the *Tetrameters*:

But afterwards when she was quite the general I saw her turned Helot and playing the harlot and walking with a strut ³

building with stones laid 'dry' and without clamps ² prob. a play on οἰνόπεδα 'vineyards,' *Cycranes* being taken to mean κυλικοκρανείς 'cup-mixers,' and the whole thing means 'I am suffering from a debauch' of Hesych. κυλικράνων and Scyth. p 244 ³ reading and translation doubtful, some edd connect with fr. 4

ELEGY AND IAMBUS

6

Sch Ar An 303 κεβλήπυρις μήποτε οὐχ ἔν ἐστιν ἀλλὰ δύο,
φθσιν ὁ Σύμμαχος καὶ ἐν τοῖς Καλλιμάχου γὰρ ἀναγράφεται
κέβλη Ἑρμῖππου Τετραμέτροις

καὶ Θεμιστοκλέους κοπρῶνος <ὁς>τισοῦν κε-
βλήπυρις

τις ὀνομάζεται. ὥστε ἐνθάδε ἢ ἐκεῖ ἀμάρτηται τὸ ἐν παρὰ τῇ
γραφῇ

7

Ath 15 667 d [π ἄθλων τῶν προκειμένων τῷ εὐ προεμένῳ
τὸν κότταβον] . . φὰ γάρ ἐστι καὶ πεμμάτια καὶ τραγήματα
ὁμοίως δὲ διεξέρχονται . καὶ Εὐπολὶς Ἑρμῖππος τε ἐν Ἰάμβοις

8

Ibid 700 d Ἑρμῖππος ὁ κωμωδιοποιὸς δ' ἐν τοῖς Ἰάμβοις τὸ
στρατιωτικὸν λυχνεῖον

σύνθετον¹

οὕτως ὀνομάζει

¹ Schw. σύνδετον, cf. Antiph 3 57 M τῶν δ' ἀκοντίων |
συνδοῦντες ὀρθὰ τρία λυχνεῖω χρώμεθα

HERMIPPUS

6

Scholast on Aristophanes *Birds*. It is possible, according to Symmachus, that *κεβλήπυρις* (generally translated 'red-cap') is the name not of one bird but of two (*τὴ κεβλή* and *πυρίς*), anyhow the *κεβλή* is recorded by Callimachus . . . Compare Hermippus in the *Tetrameters*, where a man is spoken of thus

and any *κεβλήπυρις* of the dunghill of Themistocles ; so that it would seem there is a mistake in one or other of these passages.

7

Athenaeus *Doctors at Dinner* [on prizes in the game of cottabus] . . Eggs and cakes and dried fruits. The same account is given by . . and Eupolis, and Hermippus in the *Iambi*.

8

The Same . Hermippus the comedy-writer calls the
soldier's lamp
σύνθετον or *combination*, in the *Iambi*

ΣΚΥΘΙΝΟΤ

ΙΑΜΒΩΝ

Steph Byz Τέως πόλις Ἰωνίας . ἀφ' οὗ Πρωταγόρας
Τήϊος καὶ Σκυθίνος ὁ ἰάμβων ποιητῆς Τήϊος.

Diog. L 9. 16 [π Ἑρακλείτου] Ἱερωνύμος δέ φησι καὶ
Σκυθίνον τὸν τῶν ἰάμβων ποιητὴν ἐπιβαλέσθαι τὸν ἐκείνου λόγον
διὰ μέτρου ἐκφέρειν¹

Ath 11. 461f [π Κυλικράνων] μνημονεύει δ' αὐτῶν καὶ
Σκυθίνος ὁ Τήϊος ἐν τῇ ἐπιγραφομένῃ Ἱστορίῃ λέγων οὕτως
'Ἑρακλῆς λαβὼν Εὐρυτον καὶ τὸν υἱὸν ἔκτεινε φόρους πρήσσοντας
παρ' Εὐβοέων, Κυλικρῆνας <δ> ἐξεπόρθησε ληζομένους καὶ αὐτόθι
πόλιν ἐδείματο Ἑράκλειαν τὴν Τρηχινίαν καλεομένην.'

Περὶ Φύσεως

1, 2

Plut *Pyth* O1 16 ὕστερον μέντοι (οἱ Μεγαρεῖς) πληκτρον
ἀνέθηκαν τῷ θεῷ χρυσοῦν, ἐπιστήσαντες, ὡς εἶκε, Σκυθινῶ
λέγοντι περὶ τῆς λύρης,

ἣν ἀρμόζεται

Ζηνὸς εὐειδὲς Ἀπόλλων πᾶσιν² ἀρχὴν καὶ τέλος
συλλαβῶν, ἔχει δὲ λαμπρὸν πληκτρον ἡλίου φάος.

¹ mss -βαλεῖν ² Diels (Ed 1) · mss πᾶσαν, note the
'comic' rhythm of this line

SCYTHINUS

IAMBI

Stephanus of Byzantium *Lexicon*: Teos —A city of Ionia . . . from this place came Protagoras the Teian and Scythinus the iambic poet ¹

Diogenes Laertius *Lives of the Philosophers* [on Heraclitus]: Hieronymus declares that Scythinus the writer of iambic poetry took upon himself to put the discourse of Heraclitus into verse.

Athenaeus *Doctors at Dinner* [on the Cycranes]: They are mentioned by Scythinus of Teos in the book entitled *History*, in the following words 'Heracles took Eurytus and his son and slew them for exacting tribute from the Euboeans, and laid waste the country of the Cycranes for plundering their neighbours, and built in their territory a city known as the Trachinian Heracleia.'

ON NATURE

1, 2

Plutarch *The Pythian Oracle*. At a later time, however, the Megarians dedicated to Apollo a gold plectrum or quill for striking the lyre, because it would seem they gave heed to the words of Scythinus about that instrument,

which the beauteous Apollo attuneth unto Zeus comprising the beginning and end of every thing and hath for quill the bright light of the Sun.

¹ Anacreon's father bore the same name

ELEGY AND IAMBUS

Stob. *Ecl* 1 8 43 [π. χρόνου οὐσίας] ἐκ τοῦ Σκυθίνου Περὶ φύσεως

Ὑστατον πρῶτον τε πάντων ἐστὶν <ἀνθρώ-
ποις> χρόνος,
πάντ' ἔχων ἐν αὐτῷ, κἄστιν εἰς οὐκ ἔστ' αἰί.
καὶ παρωχῶκῶς <πάρεστι καὶ παρεὼν παροί-
χεται,>
ἐκ <δ'> ἐνέοντος αὐτὸς αὐτῷ <νεῖτ'> ἐναντίην
ὁδόν.

τῷριον γὰρ ἡμῖν ἔργῳ χθές, τὸ δὲ χθές αὔριον.¹

¹ *E* mss χρόνος ἐστὶν ὕστατον καὶ πρῶτον πάντων καὶ ἔχει ἐν αὐτῷ πάντα καὶ ἔστιν εἰς αἰί καὶ οὐκ ἔστιν ὁ παροιχόμενος ἐκ τοῦ ἐόντος (ἐνόντος) αὐτῷ ἐναντίην ὁδὸν παρεωνιατῶν (remains of marginal supplement to l 3⁹) τὸ γὰρ αὔριον ἢ μὲν τῷ ἔργῳ ἐχθές ἐστὶν τὸ δ' ἐχθές αὔριον

SCYTHINUS

Stobaeus *Physical Eclogues* [on the nature of Time]: From the poem *On Nature* by Scythinus

Time 's first and last of all things unto men,
Hath all things in 't, is one and not-one ever,
Is here when past 'tis, past when it is here,
Inside itself it is and thence to itself
Runs counter,¹ and what seems to-day, in sooth
Is yesterday, and yesterday to-day.²

¹ *lit* out of itself being inside itself it runs an opposite way to itself ($\alpha\upsilon\tau\acute{\omega} = \alpha\upsilon\tau\acute{\omega}$ and does double duty) ² the Epigrams ascribed to S. in the Anthology (12 22 and 232) are certainly by a later hand

For the Iambic fragments of CHARES, who, as possibly pre-Alexandrian, might be included in this book, see Powell *Collectanea Alexandrina*, p. 223.

END OF PART II

PART III
ANONYMOUS INSCRIPTIONS
AND
OTHER ADESPOTA

ΕΠΙΓΡΑΜΜΑΤΩΝ ΑΔΕΣΠΟΤΩΝ ΕΚΛΟΓΗ

1

Paus. 5 17 2 [π λάρνακος τῆς Κυψέλου] . : λάρναξ κέδρου μὲν πεποιήται, ζῳδια δὲ ἐλέφαντος ἐπ' αὐτῆς, τὰ δὲ χρυσοῦ, τὰ δὲ καὶ ἐξ αὐτῆς ἐστὶν εἰργασμένα τῆς κέδρου. ἐς ταύτην τὴν λάρνακα Κύψελον τὸν Κορίνθου τυραννέουσιν ἀπέκρινεν ἡ μήτηρ, ἥνίκα τεχθέντα ἀνευρεῖν αὐτὸν σπουδὴν ἐποιοῦντο οἱ Βακχίδαι τῆς μὲν δὴ σωτηρίας ἔνεκα τοῦ Κυψέλου τὸ ἀπ' αὐτοῦ γένος οἱ ὀνομαζόμενοι Κυψελίδαι τὴν λάρνακα ἐς Ὀλύμπιον ἀνέθεσαν, τὰς δὲ λάρνακας οἱ τότε ἐκάλουν Κορίνθιοι κυψέλας ἀπὸ τούτου δὲ καὶ ὄνομα Κύψελον τῷ παιδὶ θέσθαι λέγουσι τῶν δὲ ἐπὶ τῇ λάρνακι ἐπιγράμματα ἔπεστι τοῖς πλείοσι γράμμασι τοῖς ἀρχαίοις γεγραμμένα καὶ τὰ μὲν ἐς εὐθὺ αὐτῶν ἔχει, σχήματα δὲ ἄλλα τῶν γραμμάτων βουστροφηδὸν καλοῦσιν Ἕλληνες τὸ δὲ ἐστὶ τοιούτῳ ἀπὸ τοῦ πέρατος τοῦ ἔπους ἐπιστρέφει τῶν ἐπῶν τὸ δεῦτερον ὥσπερ ἐν διαύλου δρόμῳ γέγραπται δὲ ἐπὶ τῇ λάρνακι καὶ ἄλλως τὰ ἐπιγράμματα ἐλιγμοῖς συμβαλέσθαι χαλεποῖς . . τὰ δὲ ἐς τὸν ἄνδρα τε καὶ γυναῖκα ἐπομένην αὐτῷ τὰ ἔπη δηλοῖ τὰ ἐξάμετρα λέγει γὰρ δὴ οὕτως

*Ἰδας Μάρπησσαν καλλίσφυρον, ἅν οἱ Ἀπόλλων
ἄρπασε, τὰν ἐκ ναοῦ ἄγει πάλιν¹ οὐκ ἀέκουσαι.*

. Μηδείας δὲ ἐπὶ θρόνου καθημένης Ἰάσων ἐν δεξιᾷ, τῇ δὲ Ἀφροδίτῃ παρόσθηκε γέγραπται δὲ καὶ ἐπίγραμμα ἐπ' αὐτοῖς

Μήδειαν Ἰάσων γαμέει, κέλεται δ' Ἀφροδίτα.

¹ Mus mss πάλιν ἄγει

¹ mainly from the collections of Kaibel and Cougny; for those preserved in the *Palatine* and *Planudean Anthologies*

A SELECTION FROM THE ANONYMOUS INSCRIPTIONS ¹

1

Pausanias *Description of Greece* (Pieger 186) [the Chest of Cypselus] . . . The Chest is made of cedar with figures of ivory upon it, some also of gold, and others carved in the wood itself. This is the chest in which Cypselus despot of Corinth was hidden by his mother when the Bacchidae searched for him after his birth. Because it thus saved his life, it was dedicated at Olympia by his descendants, who are known as the Cypselids, *cypselè* being the contemporary Corinthian word for a chest, and the child himself, it is said, named Cypselus for this reason. To most of what is depicted thereon there are explanatory inscriptions in the ancient letters, some of which are written straight and others in the style which the Greeks call *βουστροφῆδον* (or to and fro like oxen ploughing), that is to say that the second line begins on the turn at the end of the first, as we run the *δίανλος* or two-lap race, others of the inscriptions are written in spirals difficult to make out.² The man and a woman who follows him are explained by the hexameters, which say

Marpessa the fan-ankled whom Apollo had taken from him is brought back again by Idas from the temple a willing follower.

. Medea is seated in a chair with Jason standing on her right and Aphroditè on her left, with the following inscription

Jason weds Medea, and Aphroditè counsels them.

see Paton *The Greek Anthology* in the Loeb Series, see also inser. ascribed to Sappho, Anacreon, Simonides, etc in *Lyra Graeca* ² there follows a detailed description of the carvings

ELEGY AND IAMBUS

πεποιήνται δὲ καὶ ἄδουσαι <αῖ> Μοῦσαι καὶ Ἀπόλλων ἐξάρχων τῆς
ψῆδης καὶ σφισιν ἐπίγραμμα γέγραπται

Λατοίδας οὗτός γα ἄναξ¹ ἐκάεργος Ἀπόλλων,
Μοῦσαι δ' ἄμφ' αὐτόν, χαρίεις χορός, αἰσι κατάρχει.

Ἄτλας δὲ ἐπὶ μὲν τῶν ὥμων κατὰ τὰ λεγόμενα οὐρανὸν τε ἀνέχει
καὶ γῆν, φέρει δὲ καὶ τὰ Ἑσπεριδῶν μήλα ὅστις δέ ἐστιν ὁ ἀνὴρ
ὁ ἔχων τὸ ξίφος καὶ ἐπὶ τὸν Ἄτλαντα ἐρχόμενος, ἰδίᾳ μὲν ἐπ' αὐτῷ
γεγραμμένον ἐστὶν οὐδέν, δῆλα δὲ ἐς ἅπαντας Ἡρακλέα εἶναι.
γέγραπται δὲ καὶ ἐπὶ τούτοις

Ἄτλας οὐρανὸν οὗτος ἔχει, τὰ δὲ μᾶλα μεθήσει.

. . εἰσὶ δὲ ἐπὶ τῇ λάρνακι Διοσκοῦροι, ὁ ἕτερος οὐκ ἔχων πω
γένεια, μέση δὲ αὐτῶν Ἑλένη. Αἶθρα δὲ ἡ Πιτθέως ὑπὸ τῆς
Ἑλένης τοῖς ποσὶν ἐς ἔδαφος καταβεβλημένη μέλαιναν ἔχουσά
ἐστιν ἐσθῆτα. ἐπιγεγραμμένα δὲ ἐπ' αὐτοῖς ἔπος τε ἐξάμετρον
καὶ ὀνόματός ἐστιν ἐνὸς ἐπὶ τῷ ἐξάμετρῳ προσθήκη

Τυνδαρίδα Ἑλέναν φέρετον, Αἶθραν δ' Ἀφίδναθεν
ἔλκετον.²

τοῦτο μὲν δὴ τὸ ἔπος οὕτω πεποιήται, Ἰφιδάμαντος δὲ τοῦ
Ἀντήνορος κειμένου μαχόμενος πρὸς Ἀγαμέμνονα ὑπὲρ αὐτοῦ
Κόων ἐστὶ Φόβος δὲ ἐπὶ τοῦ Ἀγαμέμνονος τῇ ἀσπίδι ἔπεστιν
ἔχων τὴν κεφαλὴν λέοντος. ἐπιγράμματα δὲ ὑπὲρ μὲν τοῦ
Ἰφιδάμαντος νεκροῦ

Ἰφιδάμας οὗτός γα³ Κόων περιμάρνεται αὐτοῦ·
τοῦ Ἀγαμέμνονος δὲ ἐπὶ τῇ ἀσπίδι·

Οὗτος μὲν Φόβος ἐστὶ βροτῶν, ὁ δ' ἔχων
Ἀγαμέμνων.

ἄγει δὲ καὶ Ἑρμῆς παρ' Ἀλέξανδρον τὸν Πριάμου τὰς θεὰς κριθη-
σομένης ὑπὲρ τοῦ κάλλους καὶ ἐστὶν ἐπίγραμμα καὶ τούτοις

Ἑρμείας ὁδ' Ἀλεξάνδρῳ δείκνυσι διαιτῇν
τοῦ εἵδους Ἦραν καὶ Ἀθάναν καὶ⁴ Ἀφροδίταν.

¹ Haupt, *ι e* ΓΑΦΑΝΑΞ, misread by P mss τάχ' ἄναξ

² B mss δ' ἔλκ. Ἀθάναν: Dind. δ' ἀπ' Ἀθανᾶν ἔλκ.

³ Heyne-Pieger mss τε

⁴ Menrad ἡδ': Ἀθαναίαν
κάφροδίταν? cf *Harmodius-Song* L G. III 566 κἀριστογείτων, E

ANONYMOUS INSCRIPTIONS

And the Muses are depicted singing and Apollo leading the song,¹ and the inscription is :

This is the far-shooting Lord Apollo Son of Leto, and about him the Muses, whom he leadeth in a delightful dance.

Moreover there is Atlas holding up Heaven and Earth upon his shoulders as in the story, and bringing the apples of the Hesperides. And who the man is who is coming towards him with the sword is not explained by any particular inscription, but he is clearly Heracles. The following is the inscription on the whole scene .

This is Atlas upholding the Heavens and about to give up the apples.

. . The Chest also depicts the Dioscuri, one of them still beardless, and between them Helen, at whose feet lies Aethra daughter of Pittheus, in black garments. The inscription is an hexameter line with one word over

The sons of Tyndareus bring Helen, and carry off Aethra from Aphidna.

So runs the verse, and there is Coon fighting with Agamemnon for the corpse of Iphidamas son of Antenor; and Agamemnon's shield is blazoned with Fear with a lion's head The inscription on Iphidamas is this :

This is Iphidamas; Coon fighteth for him;
and that on the shield of Agamemnon

This is men's Fear and he that holdeth him
Agamemnon.

And there is Hermes, too, bringing the Goddesses to be judged for their beauty by Alexander² son of Priam; the inscription runs thus

Hermes here showeth Hera and Athena and
Aphrodite unto Alexander for to judge of their
beauty.

¹ i.e. dancing lyre in hand

² i.e. Paris

ELEGY AND IAMBUS

. . . πεποιήται δὲ καὶ Κασσάνδραν ἀπὸ τοῦ ἀγάλματος Αἴας τῆς Ἀθηναῖς ἔλκων ἐπ' αὐτῷ δὲ καὶ ἐπίγραμμα ἔστιν

Αἴας Κασσάνδραν ἀπ' Ἀθαναίας Λοκρὸς ἔλκει.

τὸν μὲν δὴ τὴν λάρνακα κατειργασμένον ὅστις ἦν, οὐδαμῶς ἡμῖν δυνατὰ ἦν συμβαλέσθαι τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν που καὶ ἄλλος τις ἂν εἴη πεποιηκώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐς Εὐμήτην τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἕνεκα καὶ τοῦ Προσοδίου μάλιστα ὃ ἐποίησεν ἐς Δῆλον.

2

Paus 5 10 3 [π' Ὀλυμπιείου τοῦ ἐν Ὀλυμπίᾳ] κέραμος δὲ οὐ γῆς ὁπτῆς ἐστίν, ἀλλὰ κεράμου τρόπον λίθος ὃ Πεντέλῃσιν εἰργασμένος τὸ δὲ εὔρημα ἀνδρὸς Ναξίου λέγουσιν εἶναι Βύζου, οὐ φασιν ἐν Νάξῳ τὰ ἀγάλματα ἐφ' ὧν ἐπίγραμμα εἶναι

Νάξιος Εὐεργὸς με γένει Λητοῦς πόρε, Βύζεω
παῖς, ὃς πρῶτιστος τεύξε λίθου κέραμον.

ἡλικίαν δὲ ὁ Βύζης οὗτος κατὰ Ἀλυάττην <ἦν> τὸν Λυδὸν καὶ Ἀστυάγην τοῦ Κναξάρου βασιλεύοντα ἐν Μήδοις.

3

Kaibel 179, Cougny 2. 7.

Τῖοῦ Τλασίαφο Μενεκράτεος τόδε σᾶμα,
Οἶανθέος γενεάν, τόδε δ' αὐτῷ δᾶμος ἐποίει
ῆς γὰρ πρόξενφος δάμου φίλος· ἀλλ' ἐνὶ πόντῳ
ᾔλετο, δαμόσιον δὲ κακὸν πρό[λις ἄδε κέκαδε].¹
Πραξιμένης δ' αὐτῷ γαίης ἀπὸ πατρίδος ἐνθῶν
σὺν δάμῳ τόδε σᾶμα κασιγνήτοιο πονήθη.

¹ E, cf Tyrt 12 28, for the second κ of κακόν the stone has koppa, and punctuates where I give colons and full stop

ANONYMOUS INSCRIPTIONS

. . . There is also a representation of Ajax dragging Cassandra from the image of Athena, thus inscribed :

The Locrian Ajax draggeth Cassandra from Athena.

Now we could by no means guess who was the maker of the Chest, but as for the author of the inscriptions upon it, while they may, of course, be the work of some other man, my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos* ¹

2

Pausanias *Description of Greece* (Preger 106) [the temple of Zeus at Olympia] The roofing tiles are not of burnt clay but of Pentelic ² marble in the shape of tiles, an invention, it is said, of a Naxian Byzes, ³ who is reported to have made the images at Naxos which are inscribed thus .

I was given to the Offspring of Leto by Euergus of Naxos son of Byzes, who was the first to make tiles of stone

The life of this Byzes ³ (*sic*) lies in the reigns of Alyattes of Lydia and Astyages son of Cyaxares of Media ⁴

3

Coreyra, early 6th Cent.

This is the monument of Tlasias son of Menecrates of Oeanthè, made for him by the people because he was a *proxenus* dear to them but perished at sea, and this city is sore with a public sorrow And it was his brother Praximenes who came from his native land and fashioned this monument together with the people

¹ see *Lyra Graeca* 1 p 14, the dates are against P's view

² prob first Naxian, though Pentelic in P's time (cf. Frazer *ad loc*)

³ there is some mistake either in transmission or on the part of P's informant

⁴ c 570 B.C.

ELEGY AND IAMBUS

4

Kaibel 181, Cougny 2 2.

Στάλα Ξενφάρεος τοῦ Μείξιος εἰμ' ἐπὶ τύμφ.¹

5

Kaibel *Add* 1 a.

Παι[δὸς ἀπ]οφθιμένοιο Κ[λεοί]του τοῦ Μενεσαί-
χμου
μνῆμ' ἐσορῶν οἴκτιρ' ὥς καλὸς ὦν ἔθανε.²

6

Kaibel 6, Cougny 3. 69

Σῆμα Φρασικλείας· κούρη κεκλή[σο]μαι αἰεί,
ἀντὶ γάμων παρὰ θεῶν τοῦτο λαχοῖς' ὄνομα.

7

Kaibel 11, Cougny 2. 14.

[Λοι]μῷ θανούσης εἰμὶ [σῆ]μα Μυρίνης.²

7A

Geffcken *Griech. Epigr* 41

"Ανθρῶφ' ὃς στείχεις καθ' ὁδὸν φρασὶν ἄλλα
μενοινῶν,
στήθι καὶ οἴκτιρον σῆμα Θράσωνος ἰδών.³

8

Plin. *N. H.* 36 4 2 [de Bupalō et Athenide]. Complura enim in finitimis insulis simulacra postea fecere, sicut in Delo, quibus subiecerunt carmen 'non vitibus tantum censi Chium, sed operibus Archermi⁴ filiorum.'

eg ⁵ [Οὐ μόνον οἰνάνθαις τίεται πόλις Οἰνοπίωνος,
ἀλλὰ καὶ Ἀρχέρμου ἔργμασι τῶν υἱέων.]

ANONYMOUS INSCRIPTIONS

4

Coreyra, 6th Cent. :

I am a post upon the tomb of Xenares son of Meixis.

5

Athens, 6th Cent. :

When you look on the monument of Cleoetas son of Menesaechmus who died a boy, pity him for dying so beautiful.

6

Attica (?), 6th Cent :

The tomb of Phrasicleia; I shall ever be called maiden, because the Gods ordained me that name instead of marriage.

7

Attica, 6th Cent

I am the tomb of Myrrhina who died of the plague.

7A

Athens, 6th Cent :

Man who walkest the way thinking of other things, stand and pity when thou seest the tomb of Thrason.

8

Pliny *Natural History* [on Bupalus and Athens] They afterwards made many statues in the islands adjoining Chios, for instance in Delos, beneath which they inscribed lines saying

The city of Oenopion is valued not only by her vines but by the works of the sons of Archermus.

¹ or τυμοι ² suppl Kirchhoff ³ stone ανθρωπι and αλα
⁴ mss *Archennu* ⁵ E (but οὐ μόνον is doubtful for 6th-Cent. verse)

ELEGY AND IAMBUS

8A

Kaiibel 740, Cougny 1 17

Παῖ Διός, Ἐκφάντῳ δέξαι τόδ' ἀμεμφές¹ ἄγαλμα·
σοὶ γὰρ ἐπευχόμενος τοῦτ' ἐτέλεσσε γρόφων.

9

Kaiibel 463 a

ΔΦεινία τόδε [σᾶμα], τὸν ὤλεσε πόντος ἀναι[δής.]

10

Anticleides ap Ath 13. 609 συνέβη δέ, ὥς φησι, τὸν Χάρμον
ἐραστὴν τοῦ Ἰππίου γενέσθαι καὶ τὸν πρὸς Ἀκαδημία Ἐρωτος
<βωμόν>² ἰδρύσασθαι πρῶτον, ἐφ' οὗ ἐπιγέγραπται

Ποικιλομήχαν' Ἐρωτος, σοὶ τόνδ' ἰδρύσατο πρῶτος³
Χάρμος ἐπὶ σκιεροῖς τέρμασι γυμνασίου

11

Paus 6. 10 2 Δαμαρέτῳ δὲ Ἑραιεὶ νῖῳ τε τοῦ Δαμαρέτου
καὶ νῖωνῳ δύο ἐν Ὀλυμπίᾳ γεγόνασιν ἐκάστῳ νῖκαι, Δαμαρέτῳ
μὲν πέμπτῃ ἐπὶ ταῖς ἐξήκοντα Ὀλυμπιάδι, ὅτε ἐνομίσθη πρῶτον
ὁ τοῦ ὄπλου δράμος, καὶ ὡσαύτως τῇ ἐφεξῆς —πεποιήται ὁ
ἀνδριάς ἀσπίδα τε κατὰ τὰ αὐτὰ ἔχων τοῖς ἐφ' ἡμῶν καὶ κράνος
ἐπὶ τῇ κεφαλῇ καὶ κνημῖδας ἐπὶ τοῖς ποσὶ ταῦτα μὲν δὴ ἀνὰ
χρόνον ὑπὸ τε Ἑλλείων καὶ ὑπὸ Ἑλλήνων τῶν ἄλλων ἀφηρέθη τοῦ
δρόμου —Θεοπόμπῳ δὲ τῷ Δαμαρέτου καὶ αὐτῆς ἐκείνου παιδὶ
ὁμωνύμῳ ἐπὶ πεντάθλῳ, Θεοπόμπῳ δὲ τῷ δευτέρῳ πάλης ἐγένοντο
αἱ νῖκαι τὴν δὲ εἰκόνα Θεοπόμπου μὲν τοῦ παλαίσαντος τὸν
ποιήσαντα οὐκ ἴσμεν τὰς δὲ τοῦ πατρὸς αὐτοῦ καὶ τοῦ πάππου
φησὶ τὸ ἐπίγραμμα Εὐτελίδα τε εἶναι καὶ Χρυσοθέμιδος Ἀργείων.
οὐ μὲν παρ' ὅτῳ γε ἐδιδάχθησαν δεδήλωκεν ἔχει γὰρ δὲ οὕτως

¹ stone αμεμφές ² Siebelis, cf Paus 1 30. 1 : mss ἔρωτα

³ Hecker mss βωμόν

ANONYMOUS INSCRIPTIONS

8A

Melos, 6th Cent. .

Child of Zeus,¹ receive from Ecphantus this perfect offering; for it was to Thee he prayed as he finished painting it.²

9

Corinth, 6th Cent :

This is the tomb of Demias slain by the ruthless sea.

10

Anticleides in Athenaeus (Preger 70) : Now Chaimus (the polemarch) is said to have been the lover of Hippias, and the original builder of the Altar of Love next the Academy, which bears the inscription .

To thee, O Love, thou maker of divers devices, did Charmus first set up this altar upon the shady bounds of the wrestling-school.³

11

Pausanias *Description of Greece* (Preger 174) Damaretus of Heraea and his son and grandson each won two victories at Olympia, Damaretus [in the race in armour] in the 65th Olympiad (519 B C), when that race was first introduced, and likewise in the 66th—the statue holds a shield, as in our own day, and also wears a helmet and greaves, which later were disused in the race both by the Eleans and the other Greeks—and Theopompus son of Damaretus and his son of like name, the former in the five-events and the latter in wrestling Who made the statue of Theopompus the wrestler we do not know; but those of his father and grandfather, according to the inscription, are the work of the Argives Eutelidas and Chrysotthemis The trainers are not mentioned The inscription runs thus

¹ prob Aphrodite
inscribed on a column

² or finished it by painting it, ins-
³ cf Paus 1 30 1 (βωμὸς Ἐρωτος)
Plut Sol. 1. (ἄγαλμα τοῦ Ἐρωτος)

ELEGY AND IAMBUS

Εὐτελίδας καὶ Χρυσόθεμις τάδε ἔργα τέλεσσαν
Ἀργεῖοι τέχνην εἰδότες ἐκ προτέρων.¹

12

Thuc 6. 54 Πεισίστρατος ὁ Ἰππίου τοῦ τυραννεύσαντος υἱός, τοῦ πάππου ἔχων τοῦνομα, τῶν δώδεκα θεῶν βωμόν τὸν ἐν τῇ ἀγορᾷ ἄρχων ἀνέθηκε καὶ τὸν Ἀπόλλωνος ἐν Πυθίῳ . . τοῦ δ' ἐν Πυθίῳ ἐπὶ καὶ νῦν δῆλόν ἐστιν ἀμυδροῖς γράμμασι λέγον τάδε·

Μνήμα τόδ' ἥς ἀρχῆς Πεισίστρατος Ἰππίου υἱὸς
θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει.

13

Kaibel 843, Cougny 1. 24

Ὅρρίππῳ² Μεγαρῆς με δαίφρονι τεῖδ' ³ ἀρίδηλον
μνᾶμα θέσαν φάμα Δελφίδι πειθόμενοι,
ὅς δ' ἡ μακίστους μὲν ὄρους ἀπελύσατο πάτρα
πολλὰν δυσμενέων γὰν ἀποτεμνομένων.⁴
πρῶτος δ' ⁵ Ἑλλάνων ἐν Ὀλυμπίᾳ ἐστεφανώθη
γυμνὸς ζωννυμένων τῶν πρὶν ἐνὶ σταδίῳ.

14

Suid Φάυλλος . . πένταθλος, ἐφ' οὗ καὶ ἐπίγραμμα

Πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάυλλος
δίσκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων.⁶

¹ Schubart πατέρων ² so stone Sch Ὅρσ ³ Boeckh
stone τηδε, Sch τηδε ⁴ ll 3-4 om Sch ⁵ Sch
πρῶτος θ' ⁶ Sch Ar. -πόμενος

¹ or, emending the Gk, their fathers ² prob the
colour with which they were inlaid had worn off, they are
otherwise quite clear to-day ³ the stone was found in
1877, this grandson of the great Peisistratus was archon
260

ANONYMOUS INSCRIPTIONS

These works were made by Eutehidas and Chrysothemis of Argos, who had learnt their art from them that went before.¹

12

Thucydides *Histories* (Preger 71) Peisistratus the son of the despot Hippias, who bore the name of his grandfather, dedicated in his archonship the Altar of the Twelve Gods in the marketplace and that of Apollo in the Pythian Precinct . . The inscription on the latter is still legible in letters difficult to read,² which say .

This memorial of his rule was set up by Peisistratus son of Hippias in the close of Pythian Apollo³

13

Megara, in *Byzantine* lettering, but clearly a restoration of a very much older inscription⁴ (Preger 151)

The Megarians set me up here in obedience to the Delphic Voice as a far-seen memorial to the shrewd Orsippus, who freed the furthest bounds of his country from foemen who ravaged it far and wide, and was the first Greek to be crowned at Olympia naked for victory in the race-course where before men had gone girded⁵

14

Suidas *Lexicon* (Preger 142) Phayllus — . . Five-event champion, upon whom was written the following inscription .

Phayllus leapt five-and-fifty feet and threw the quoit five-and-ninety⁶

some time between 523 and 510 B C ⁴ cf Simon 134 L G, Sch Thuc 1 6 (*Μεγαρήs μεγαλόφρονι* and omits ll 3-4), Paus 1 44 1 (misunderstands l 4) ⁵ he won in the 15th Olympiad = 720 B C, but the orig inscr was prob not so old ⁶ cf Sch Ar Ach 214, Sch Plat. *Cratyl* 413 a, Phot *Lex.* ὑπὲρ τὰ ἑκαμμμένα, the Pythian victor who commanded the Crotoniates' single ship at Salamis, cf Hdt 8 47, Paus 10 9 2

ELEGY AND IAMBUS

14A

Paus 5 25 13 τῷ δὲ ἀναθήματι τῷ ἐς Ὀλυμπίαν Θασίων
ἔπεσιν ἔλεγειον¹

Τῖος μὲν με Μίκωνος Ὀνάτας ἐξετέλεσσε
αὐτὸς ἐν Αἰγίνῃ δώματα ναιετάων.

15

Plut *Vit Aristid* 20 [μετὰ τὴν ἐν Πλαταιαῖς μάχην] περὶ
δὲ θυσίας ἐρομένοις αὐτοῖς ἀνείλεν ὁ Πύθιος Διὸς Ἑλευθερίου
βωμὸν ιδρύσασθαι, θῦσαι δὲ μὴ πρότερον ἢ τὸ κατὰ τὴν χώραν
πῦρ ἀποσβέσαντας ὡς ὑπὸ τῶν βαρβάρων μεμιασμένον ἐναύσασθαι
καθαρόν ἐκ Δελφῶν ἀπὸ τῆς κοινῆς ἐστίας. οἱ μὲν οὖν ἄρχοντες
τῶν Ἑλλήνων περιϋόντες εὐθὺς ἡγάγκαζον ἀποσβεννύναι τὰ πυρὰ
πάντα τοὺς χρωμένους, ἐκ δὲ Πλαταιέων Εὐχίδας ὑποσχόμενος ὡς
ἐνδέχεται τάχιστα κομῆναι τὸ παρὰ τοῦ θεοῦ πῦρ ἦκεν εἰς Δελφούς
ἀγνίσας δὲ τὸ σῶμα καὶ περιρρανάμενος ἐστεφανώσατο δάφνῃ, καὶ
λαβὼν ἀπὸ τοῦ βωμοῦ τὸ πῦρ δρόμῳ πάλιν εἰς τὰς Πλαταιὰς
ἐχώρει καὶ πρὸ ἡλίου δυσμῶν ἐπανῆλθε, τῆς αὐτῆς ἡμέρας χιλίους
σταδίους κατανύσας ἀσπασάμενος δὲ τοὺς πολίτας καὶ τὸ πῦρ
παραδοὺς εὐθὺς ἔπεσε καὶ μετὰ μικρὸν ἐξέπνευσεν ἀγάμενοι δ'
αὐτὸν οἱ Πλαταιεῖς ἔθαψαν ἐν τῷ ἱερῷ τῆς Εὐκλείας Ἀρτεμίδος,
ἐπιγράψαντες τόδε τὸ τετράμετρον

Εὐχίδας Πυθῶδε θρέξας ἦλθε τᾶδ' αὐθάμερον.¹

16

Kaibel 747

.. Ἀπόλλωνι θεῷ [στάσαντ'] ἀνάθημ' ἀπὸ Μήδων.

¹ Preger: mss αὐθήμ.

¹ a bronze statue of Heracles ² the Gk has '1000 stades,'
i.e. 112 miles; as the crow flies the distance there and back is

ANONYMOUS INSCRIPTIONS

14a

The Same (Preger 176 b) The statue¹ dedicated at Olympia by the Thasians bears the following couplet :

I am the very work of Onatas son of Micon who had his dwelling in Aegina.

15

Plutarch *Life of Aristides* (Preger 77) [after the battle of Plataea]. When the Greeks enquired of the Oracle what sacrifices they should make, the God replied that they should build an altar to Zeus Elcuthernus, and not sacrifice upon it till they had extinguished all fire, as being defiled by the Barbarians, throughout the country, and kindle a pure flame thereon from the common hearth at Delphi. The Greek commanders accordingly went round and had all fires put out, and the Plataean Euchidas, who undertook to fetch the fire from the God with all possible speed, departed to Delphi. There, after purifying and besprinkling himself and setting a wreath of laurel on his head, he took the fire from the altar, and running back again reached Plataea before sunset, thus covering more than a hundred miles² in one day. And no sooner had he greeted his fellow-citizens and handed them the fire than he fell to the ground and shortly after expired. In their admiration the Plataeans gave him burial in the precinct of Artemis Eucleia, and inscribed upon the tomb the following tetrameter.

Euchidas to Pytho ran and back the selfsame day.

16

On the Plataea Monument at Delphi

. . . set up from the Medes as an offering to the God Apollo³

92 miles ³ this line was substituted by the Spartans for the eulogy of Pausanias (Simon 16, 7 *L.G.*), the grammatical subject is the list of cities on the 'Serpent Column' now at Constantinople

ELEGY AND IAMBUS

17

Nymph. Heracl ap Ath. 12. 536 Πausανίας . περι
Βυζάντιον διατρίβων τὸν χαλκοῦν κρατῆρα τὸν ἀνακείμενον τοῖς
θεοῖς τοῖς ἐπὶ τοῦ στόματος ἰδρυμένοις, ὃν ἔτι καὶ νῦν εἶναι
συμβαίνει, ἐτολμησεν ἐπιγράψαι ὡς αὐτὸς ἀναθείη,¹ ὑποθεῖς τόδε
τὸ ἐπίγραμμα . .

Μνᾶμ' ἀρετᾶς ἀνέθηκε Ποσειδάωνι ἄνακτι
Πausανίας ἄρχων Ἑλλάδος εὐρυχόρου²

Hdt 4 81 ἐν τούτῳ τῷ χώρῳ (Ἐξαμπαίῳ) κέεται χαλκῆϊον
μεγάθει καὶ ἐξαπλήσιον τοῦ ἐπὶ στόματι τοῦ Πόντου κρητῆρος
τὸν Πausανίας ὁ Κλεομβρότου ἀνέθηκε

18

Kaibel 745

Ἰάρων ὁ Δεινομένεος
καὶ τοὶ Συρακόσιοι
τῷ Δι Τύρραν' ἀπὸ Κύμας.³

19

Kaibel 182, Cougny 2 20

Προκλείδας⁴ τόδε σᾶμα κεκλήσεται ἐγγυὺς ὁδοῖο,
ὃς περὶ τᾶς αὐτοῦ γᾶς θάνε βαρνώμενος.

20

Paus 5. 10 4 [π' Ὀλυμπιεῖοι τοῦ ἐν Ὀλυμπίᾳ] . . καὶ
Νίκη κατὰ μέσον μάλιστα ἔστηκε τὸν αἰτὸν, ἐπίχρυσος καὶ αὐτὴ
ὑπὸ δὲ τῆς Νίκης τὸ ἄγαλμα ἀσπίς ἀνακεῖται χρυσῇ, Μέδουσας
τὴν Γοργόνα ἔχουσα ἐπειργασμένην τὸ ἐπίγραμμα δὲ τὸ ἐπὶ τῇ
ἀσπίδι τοὺς τε ἀναθέντας δηλοῖ καὶ καθ' ἥντινα αἰτίαν ἀνέθεσαν
λέγει γὰρ οὕτω

¹ Wil mss -θεῖς ² the next couplet πόντου ἐπ' Εὐξείνου
Λακεδαιμόνιος γένος υἱὸς | Κλεομβρότου ἀρχαίας Ἑρακλέους
γενεᾶς 'at the Euxine Sea, the Spartan, son of Cleombrotus
of the ancient line of Heracles' betrays itself as an addition ,
cf Simon. 123 n L G ³ the inscr. has τυραν ⁴ genitive

ANONYMOUS INSCRIPTIONS

17

Nymphus of Heraclea (Preger 100) Pausanias . . . when he was in the parts round Byzantium, went so far as to inscribe his own name upon the bronze bowl—which still exists—dedicated to the Gods whose images stand at the entrance of the Black Sea, and beneath it the following lines

This memorial of his prowess was set up unto Lord Poseidon by Pausanias the ruler of spacious Greece.

Herodotus *Historiæ* Here (at Euxampaeus) is a bronze vessel full six times the size of the mixing-bowl dedicated by Pausanias son of Cleombrotus at the mouth of the Black Sea.

18

On a bronze helmet in the British Museum

Hiero son of Deinomenes and the Syracusans (dedicated) unto Zeus (these) Etruscan spoils from Cumae.¹

19

Acarnania, 5th Cent

This wayside tomb shall be called the tomb of Procleidas, who died fighting for his country.

20

Pausanias *Description of Greece* (Preger 59) [the temple of Zeus at Olympia] and a Victory stands in the very middle of the pediment, also gilded And under it is dedicated a gold shield with the Gorgon Medusa upon it The inscription referring to the shield tells who dedicated it and why, it runs thus

¹ perh the originally suggested form of the inscr was a simple hexameter (omitting *ô*) and 'and the Syracusans,' an insertion which spoilt the metre of the Spartans and Pausanias' inscr on the Plataean offering, Thuc 1. 132 (see *L G* II p 352), Hiero defeated the Etruscans off Cumae in 474 B.C

ELEGY AND IAMBUS

Ναὸς μὲν φιάλαν χρυσέαν ἔχει, ἐκ δὲ Τανάγρας
τοὶ Λακεδαιμόνιοι συμμαχία τ' ἀνέθεν
δῶρον ἅπ' Ἀργείων καὶ Ἀθηναίων καὶ Ἰώνων
τὰν δεκάταν νίκας εἵνεκα τοῦ πολέμου.¹

21

Suppl. Epigr i 424

Αὐδὴ τεχνήεσσα λίθου, λέγε, τίς τόδ' [ἄγαλμα]²
στῆσεν Ἀπόλλωνος βωμὸν ἐπαγλαί[σας];³
—Παναμύης υἱὸς Κασβώλλιος, εἴ μ' ἐπ[ιθυμεῖς]⁴
ἔξειπείν, δεκάτην τήνδ' ἀνέθηκε [θεῶ].²

22

Cougny 1. 28

ᾧδε στὰς ὁ Πελασγὸς ἐπ' Ἀλφειῷ ποκα πύκτας
τὸν Πολυδεύκειον χερσὶν ἔφανε νόμον,
ἄμος ἐκαρύχθη νικαφόρος· ἀλλά, πατέρ Ζεῦ,
καὶ πάλιν Ἀρκαδία καλὸν ἄμειβε κλέος,
τίμασον δὲ Φίλιππον, ὃς ἐνθάδε τοὺς ἀπὸ νάσων
τέσσαρας εὐθεία παῖδας ἔκλινε μάχα.

23

Kaibel 21, Cougny 2. 19

Ἄνδρας μὲν πόλις ἦδε ποθεῖ καὶ δ[ῆμος Ἐρεχθέως],
πρόσθε Ποτειδαίας οὐ θάνον ἐν πρ[ομάχοις],
παῖδες Ἀθηναίων, ψύχας δ' ἀντίρρο[πα θέντες]
ἦ[λλ]άξαντ' ἀρετὴν καὶ πατρ[ίδος] εὐκλ[έισαν]⁵

¹ so stone, found at Olympia: Paus τῷ πολέμῳ ² Wil.
³ Crus: Wil. -ων, but the aor is idiomatic, cf Plat. *Phaed.* 60 c εἴ γ' ἐποίησας ἀναμνήσας με ⁴ E cf ἐθέλω with acc. and inf. Wil. ἐποτρύνεις ⁵ suppl Boeckh

ANONYMOUS INSCRIPTIONS

The temple hath a golden ewer¹ which the Spartans and their allies dedicated as a gift from Tanagra, being the tithe of their spoils of the Argives, Athenians, and Ionians, because of their victory in the war.²

21

Halicarnassus, mid-5th Cent :

Tell, hand-wrought voice of stone, who set this offering up to grace Apollo's altar.—If thou wouldst have me say, 'twas Panamyes son of Casbollis who dedicated this, for a tithe unto the God.

22

Olympia, c 430 B C

Standing thus beside Alpheus Pelagus a-boxing once showed with his hands the rules of Polydeuces when he was proclaimed victor; and now, O Father Zeus, hand Thou unto Arcady again a noble fame, and honour Philippus, who here did throw four boys of the Isles in straight fight.³

23

Athens, 5th Cent. (*now in the British Museum*).

This city and people of Erechtheus mourn those who died, sons of the men of Athens, in the vanguard before Potidaea, exchanging their lives for prowess and giving fame unto the land of their birth⁴

¹ i.e. the shield ² cf Simon. 135 *L G.*, the Spartans and Boeotians defeated Athens and her allies at Tanagra in Boeotia in 457 B C. ³ cf Paus. 8. 1 2 ('Pelagus first king of Arcadia'), 6 8 5 ('Philippus the Azanian of Pellana won the boxing for boys . the statue is by Myron') ⁴ one of three inscriptions on those who died before Potidaea in 430 B C

ELEGY AND IAMBUS

24

Ath. 11 782 b (p 19 Kaib) ἐνδοξοὶ δὲ τορευταί . . . καὶ Μῦς, οὗ εἶδομεν σκύφον Ἑρακλεωτικὸν τεχνικῶς ἔχοντα Ἰλίου ἐντετορευμένην πόρθησιν, ἔχοντα ἐπίγραμμα τόδε

Γραμμαὶ¹ Παρρασίοιο, τέχνα Μυός· ἐμμί δὲ εἰκῶν²
Ἰλίου αἰπυνῶς, ἂν ἔλον Αἰακίδαι.

25

Ibid 10 454 Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῷ Περὶ Ἐπιγραμμάτων ἐν Χαλκηδόνι φησὶν ἐπὶ τοῦ Θρασυμάχου τοῦ σοφιστοῦ μνήματος ἐπιγεγράφθαι τόδε τὸ ἐπίγραμμα

Τοῦνομα θῆτα ῥῶ ἄλφα σὰν ὦ μὦ ἄλφα χὶ οὐ σάν,
πατρὶς Χαλκηδών, ἥ δὲ τέχνη σοφίη.

26

Kaibel 1099

Ἐξηκτίας ἔγραψε καπότησε ἐμέ.

27

Kaibel 759, Cougny 1 34

Πύθων Ἑρμῇ ἄγαλμ' Ἑρμοστράτου Ἀβδηρίτης
ἔστησεν πολλὰς θησάμενος πόλιας.³
Εὐφρων ἐξεποίησ' οὐκ ἄδαῃς Πάριος.

28

Kaibel 751

Τόνδε Πύρης ἀνέθηκε Πολυμνήστου φίλος υἱός,
εὐξάμενος δεκάτην Παλλάδι Τριτογενεῖ.
Κυδωνιάτης Κρησίλας εἰργάσσατο.

¹ B : mss γράμμα · Meirick γράμμα τὸ ἔργον
³ stone πολῆας

² Mein : mss

ANONYMOUS INSCRIPTIONS

24

Athenaeus *Doctors at Dinner* (Preger 185) The famous workers in relief are these, . and Mys, of whom we have seen an Heracleotic bowl with the Sack of Troy chased artistically upon it, and bearing this inscription .

The lines are of Parrhasius, the workmanship of Mys ; I represent the lofty Troy which was taken by the sons of Aeacus.¹

25

The Same (Preger 260) According to Neoptolemus of Parium in his treatise *On Inscriptions* the monument of the sophist Thrasymachus at Chalcedon bears the following inscription

T, H, R, A, S, Y, M, A,
C, H, U, S do make my name ;
Chalcedon gave me to the day,
And wisdom was my food and fame.

26

On an amphora in the British Museum, 5th Cent :
Execias both made and painted me

27

Peraeus, 5th Cent. :

Python son of Hermostratus of Abdera set up an offering to Hermes after seeing many cities
Made by Euphron a Parian of no mean skill.

28

Athens, 5th Cent. . ²

This tripod was dedicated for a tithe, as he had vowed, by Polymnestus' dear son Pyres unto Tritoborn Pallas.

Made by Cresilas of Cydoma.

¹ i.e. Achilles and Neoptolemus, *lines* means the design, cf. Paus 1 28 2 ² also in *Anth Pal* 13 13

ELEGY AND IAMBUS

29

Aeschin Ctes. 187 ἐν τοίνυν τῷ Μητρώῳ παρὰ τὸ βουλευτήριον, ἣν ἔδοτε δωρεὰν τοῖς ἀπὸ Φυλῆς φεύγοντα τὸν δῆμον καταγαγοῦσιν, ἔστιν ἰδεῖν . . . 190 ἀναγνώσεται ὑμῖν ὁ γραμματεὺς τὸ ἐπίγραμμα ὃ ἐπιγέγραπται τοῖς ἀπὸ Φυλῆς τὸν δῆμον καταγαγοῦσι

Τούσδ' ἀρετῆς ἔνεκα στεφάνοις ἐγέραρε¹ παλαί-
χθων
δῆμος Ἀθηναίων, οἳ ποτε τοὺς ἀδίκους
θεσμοῖς ἄρξαντας πόλεως πρῶτοι καταπαύειν
ἤρξαν κίνδυνον σώμασιν ἀράμενοι.

Sch ad 187 ἐν αὐτῷ τῷ ἱερῷ, ἐν ᾧ τὸ βουλευτήριόν ἐστιν, ἀνάκεινται γεγραμμένοι οἱ ἀπὸ Φυλῆς τὸν δῆμον καταγαγόντες.

29A

Clem Al Stb 5 652 καὶ τοῦτο ἦν ὃ ἠνίκατο ὅστις ἄρα ἦν ἐκεῖνος ὃ ἐπιγράψας τῇ εἰσόδῳ τοῦ ἐν Ἐπιδάυρῳ νεώ

Ἄγνὸν χρὴ νηοῖο θυώδεος ἐντὸς ἰόντα
ἔμμεναι· ἀγνείῃ δ' ἐστὶ φρονεῖν ὅσια.

30

Kaibel 844, Cougny 1. 76

Ἐξ οὗ Κέκροπα λαὸς Ἀθηναίων ὀνομάξ[ει]
καὶ χώραν Παλλὰς τήνδ' ἔκτισε δῆμῳ Ἀ[θηνῶν],
οὐδεὶς Σωσιβίου καὶ Πύρρα μείζονα θνητ[ῶν]
φυλὴν Κεκροπιδῶν ἔργῳ ἔδρας' ἀγαθὰ

ἔδοξεν τῇ Κεκροπίδι φυλῇ ἐπὶ Χαρισάνδ[ρου ἀρχοντος] τῇ κυρίᾳ ἀγορᾷ κρύβδην ψηφισαμένων τῶν φυλετῶν ἐν ἀκροπόλει] Ὀνήτωρ Κηφισοδώρου Μελιτεὺς εἶπ[εν Ἐπειδ]ὴ Πύρρ[ας ἀνὴρ ἀγαθός] γεγένηται περὶ τὴν φυλὴν καὶ τὰ κοινά, ἐπανέσα[ι αὐτὸν ἀρετῆς ἔνεκεν καὶ] χρυσῷ στεφάνῳ ἀπὸ πεντακοσίων στεφανώσαι, κτλ.

¹ mss -ραιρε

ANONYMOUS INSCRIPTIONS

29

Aeschines *Against Ctesiphon* (Preger 154): Now in the Metroum, beside the Council House, you may see the gift you gave to the men who restored the democracy from Phylê. . . The clerk will read you the inscription written for those who restored the democracy from Phylê ¹

By reason of their prowess the people of Athens' ancient land hath honoured with crowns the men who at peril of their lives first set about to overthrow them that had ruled the city with unjust ordinances.

Scholast *on the first passage* In the actual precinct in which the Council House stands a list is set up of those who restored the democracy from Phylê.

29A

Clement of Alexandria *Miscellanies* (Preger 207). This was the inner meaning of the writer, whoever he was, of the inscription upon the entrance of the temple at Epidaurus:

Pure should he be that entereth the fragrant temple, and purity is to have righteous thoughts.²

30

Athens, 4th Cent .

From the day when the Athenian people first spoke of Cecrops, and Pallas founded this land for the folk of Athens, no mortal man hath done the tribe of the Cecropidae greater benefits than Sosibius and Pyrrhas.

Resolved by the tribe Cecropis in the archonship of Charisander³ by secret vote of the tribesmen in a general meeting in the Acropolis Onetor son of Cephisodorus of Melitê said 'Whereas Pyrrhas . hath distinguished himself on behalf of the tribe and the city, it is resolved to thank him for his goodness and to crown him with a gold crown worth 500 drachmas, etc '

¹ ref to Thrasybulus and his exiles in 404 B.C. ² cf Porphyr *Abst.* 3, the date of the temple is c. 380 B.C.
³ 375 B.C.

ELEGY AND IAMBUS

31

Kaibel 375 a, Cougny 1 72

Χαρμαντίδου Γοργίας Λεοντίνος

Γοργίου ἀσκήσαι ψυχὴν ἀρετῆς ἐς ἀγῶνας
οὔδεις πω θνητῶν καλλίον' εὔρε τέχνην·
οὐ καὶ Ἀπόλλωνος γυάλοις εἰκὼν ἀνακεῖται
οὐ πλούτου παράδειγμ' εὐσεβίας δὲ τρόπον.

32

Kaibel 24, Cougny 2 39, 1 75

Εἰ τοιῶνδ' ἀνδρῶν εἴη πόλις, οὔ ποτ' ἂν αὐ[τῆς]
ἐχθροὶ στήσαιεν Ζηνὶ τρόπαιον ἔδος.

[K]τ[ὴ]ν ἐνον εὐκλειαν δορὶ καὶ χερὶ τόνδε πρὸς
ἀνδρὸς
ἐχθροῦ Ἀριστόκριτον ὤλεσε θούρος Ἄρης.

33

Paus 9 15 5 τῷ δὲ ἀνδριάντι τοῦ Ἐπαμεινώνδου καὶ ἐλεγεία
ἔπεστιν ἄλλα τε ἐς αὐτὸν λέγοντα καὶ ὅτι Μεσσήνης γένοιτο
οἰκιστῆς καὶ τοῖς Ἑλλήσιν ὑπάρξειεν ἐλευθερία δι' αὐτοῦ· καὶ
οὕτως ἐχέει τὰ ἐλεγεία·

Ἡμετέραις βουλαῖς Σπάρτη μὲν ἐκείρατο δόξαν,
Μεσσήνη δ' ἱερὰ τέκνα χρόνῳ δέχεται,
Θήβης¹ δ' ὅπλοισιν Μεγάλη πόλις ἐστεφάνωται,
αὐτόνομος δ' Ἑλλάς πᾶσ' ἐν ἐλευθερίῃ.²

¹ mss Θήβαι
Aristid.

² ll 2-4 om. Sch Plut. Cic , ll 3-4 om

¹ cf. Paus. 6 17. 7, Plat *Gorg* 58, 488, Plin. *NH* 34. 4
says that G. was the first to dedicate a statue of himself in
272

ANONYMOUS INSCRIPTIONS

31

Olympia, early 4th Cent.

Gorgias son of Charmantidas of Leontini

No mortal man hath ever found a better art for the training of the soul for the contests of virtue than Gorgias, whose image is dedicated in the vale of Apollo to prove not his wealth but his piety.¹

32

Athens, before the mid-4th Cent

If there were a city made of such men as these, her enemies could never dedicate a trophy unto Zeus.

Swift Ares slew Aristocritus as he won fame with spear and arm from an enemy.²

33

Pausanias *Description of Greece* (Preger 161) The statue of Epameinondas is inscribed with elegiac verses which declare among other things relating to him that he founded Messenè and secured freedom for the Greeks, they run thus.

By my counsels Sparta hath been shorn of her glory,
holy Messenè receiveth her children after long years,
Megalopolis hath been crowned with the arms of
Thebes, and all Greece ruleth herself in freedom.³

solid gold at Delphi. this is the 2nd of two inscriptions under the above title, the first implies that they were both inscribed by G's grandson Eumolpus ² cf. Aesch Ag 110 ³ cf Ibid 9 12. 6, Aristid 2. 541, Sch Aeschm 3 211, Plut *Non posse* 1098 a, Cic. *T D* 5 49

ELEGY AND IAMBUS

34

Olympiod. *Vit. Plat.* ἀποθανόντος δὲ πολυτελῶς αὐτὸν ἐθαψαν οἱ Ἀθηναῖοι καὶ ἐπέγραψαν ἐν τῷ τάφῳ αὐτοῦ

Τοὺς δὴ Ἀπόλλων φῦσ', Ἀσκληπιὸν ἡδὲ Πλάτωνα,
τὸν μὲν ἵνα ψυχὴν, τὸν δ' ἵνα σῶμα σάοι.

35

Anth. Pal 7. 245

ᾧ Χρόνε, παντοίων θνητοῖς πανεπίσκοπε δαῖμον,
ἄγγελος ἡμετέρων πᾶσι γενοῦ παθέων,
ὥς ἱερὰν σφάζειν πειρώμενοι Ἑλλάδα χώρην
Βοιωτῶν κλεινοῖς θνήσκομεν ἐν δαπέδοις.

36

Dem. *Cor* 289 [π. τῶν ἐν Χαιρωνείᾳ ἀποθανόντων]. λέγε δὲ αὐτῷ τοῦτ' ἐπὶ τὸ ἐπίγραμμα ὃ δημοσίᾳ προεῖλεθ' ἡ πόλις αὐτοῖς ἐπιγράψαι . .

Οἷδε πάτρας μὲν ἑκάς¹ σφετέρας εἰς δῆριν ἔθεντο
ὄπλα καὶ ἀντιπάλων ὕβριν ἀπεσκέδασαν·
κρινόμενοι² δ' ἀρετῆς καὶ δειμάτος οὐκ ἐσάωσαν
ψυχάς, ἀλλ' Αἶδην κοινὸν ἔθεντο βραβῆ,³
5 οὐνεκεν Ἑλλήνων, ὥς μὴ ζυγὸν αὐχέει θέντες⁴
δουλοσύνης στυγερὰν ἀμφὶς ἔχουσιν ὕβριν.
γαῖα δὲ πατρὶς ἔχει κόλποις τῶν πλείστα καμόντων
ὅστέ',⁵ ἐπεὶ θνητοῖς ἐκ Διὸς ἦδε κρίσις·
μηδὲν ἀμαρτεῖν ἐστὶ θεῶν καὶ πάντα κατορθοῦν
ἐν βιοτῇ, μοῖραν δ' οὐ τι φυγεῖν ἔπορεν

¹ Weil mss ἕνεκα ² E. mss μαρνάμενοι ³ Schneid : mss -βῆν ⁴ B δύντες perh rightly, cf. *App Plan* 5, Hes. *Op.* 815 ⁵ E, cf. Polyb. . mss σώματα (correction of ὅστ' ἐπεὶ ?)

¹ cf Diog L 3. 45, Suid s *σάου* ² ascribed in the mss to Gaetulicus, but in part surviving in letters of 350–300 B C on a stone found near the Olympieum at Athens prob. ref. to Chaeronea ³ these words are carefully chosen; they did

ANONYMOUS INSCRIPTIONS

34

Olympiodorus *Life of Plato* (Preger 262): When he died his countrymen buried him sumptuously and inscribed these words upon his tomb:

Apollo begat two sons, Asclepius and Plato, the one to save the body and the other the soul.¹

35

Palatine Anthology.

O Time, divine arch-overseer of every sort of things in the world of man, be thou messenger of our fate to all men, and tell how we died in the renowned plains of Boeotia because we sought to save the sacred land of Greece.²

36

Demosthenes *On the Crown* (Preger 271) [on those who fell at Chaeronea]: Recite him the epitaph which the city chose for inscribing on their monument . . .

Far from their country these drew sword and put to rout the pride of the foe;³ aye, standing their trial for valour or cowardice, hoarded not their lives but made Death their impartial umpire, that the Greeks might not wear the yoke of slavery and have hated tyranny on either hand.⁴ But the bones of those that have borne the brunt lie in the bosom of their country;⁵ for it is the judgment of Zeus unto men that to make no slip in life and accomplish all things is for Gods, and He hath not granted unto man to escape destiny.⁶

not put to flight the enemy (for they were defeated), but the enemy's pride (by their brave and unexpected resistance)

⁴ cf. *Od* 3. 486 ⁵ the bones were collected after cremation by Antipater, presumably for sending to Athens (*Polyb* 5. 10. 4)

⁶ the Greeks were defeated by Philip of Macedon at Chaeronea in Boeotia in 338 B.C., cf. *Aristid* 1. 592, *Liban Ep* 1554, *Themist. Or.* 22. 335, *Sch. Greg. Naz. Or. in Jul* 169 d (*Σιμωνίδης*), *Suid. συγγνώμωνα*, *Phalar Ep* 126

ELEGY AND IAMBUS

37

Steph Byz. Θούριοι . . . λέγεται καὶ Θουρία καὶ Θούριον
ὡς ἐν τῷ Ἡροδότου ἐπιγράμματι

Ἡρόδοτον Λύξεω κρύπτει κόνις ἥδε θανόντα,
Ἰάδος ἀρχαίης ἱστορίης πρύτανιν,
Δωριέων¹ πάτρης βλαστόντ' ἄπο· τῶν² γὰρ ἄπλη-
τον
μῶμον ὑπεκπροφυγὼν³ Θούριον ἔσχε πάτρην.

38

Kaibel 847, Cougny 1 100

οὐδὲ Τύχης σ' ἐδάμασσε πάλιν κλίναντα τάλαντα
δυσμενέων ὅλοην ὕβριν ἀλευόμενον·
ἦ σε⁴ τέλος θανάτοιο [θελούσιον εἰς]εκίχανεν⁵
ὥς παύρους προτέρων ἀνέρας ἀγχιθέων·
τῷ ρὰ καὶ ἀζόμενος σοφίης ἐὼν ἡγητῆρα
στήσεν Ἀλέξανδρος⁶ κλεινὸς ἅπασι θεός.⁷

39

Kaibel 848, Cougny 1 101

Τιδὸν Νικομάχου σοφίης ἐπίστορα πάσης
στήσεν Ἀλέξανδρος θεῖος⁸ Ἀριστοτέλην.

¹ Mus mss Δωρίδος ἐκ ² Brunck . mss τῷ (Tz τῶς γὰρ
ἄπλητον) ³ so Tz: Steph ἀπεκπρ ⁴ cf Simon. 159
L.G. ⁵ E ⁶ Welck stone -δρον ⁷ E . stone
-νον απ θεον ⁸ E . stone θειον

ANONYMOUS INSCRIPTIONS

37

Stephanus of Byzantium *Lexicon* (Preger 38). Thuru —
. . . also called Thuria and Thurium as in the inscription on
Herodotus

This dust doth cover the body of Herodotus son of
Lyxes, lord of the ancient Ionian lore, who sprang of
a town of Dorians:¹ for to escape their monstrous
blame he made Thuru his fatherland ²

38

Athens, 4th Cent

. . . nor did the sinking scales of Fortune over-
whelm thee shunning the baleful outrage of a foe;
nay, self-willed came Death's end upon thee, as
upon few of the heroes before thee. Wherefore to
honour thee ³ the world-renowned God Alexander
hath set up here the guide of his wisdom ⁴

39

Athens, 4th Cent

Aristotle son of Nicomachus, the expert in all
knowledge, was here set up by the divine Alexander ⁵

¹ Halicarnassus ² cf Sch Tz. *Chil* 1 19, not earlier than
c 330 B.C ³ the Gk. suggests 'as a son honours his father'
⁴ prob put up to Aristotle by a Macedonian (hardly Antipater,
who disapproved of the deification of Alexander) or on the
proposal of a pro-Macedonian Athenian about 320, Alexander,
who died before Aristotle, being a God is immortal; not in
the new *Corpus*, stone now lost ⁵ see n 4, *or, keeping*
the text, The divine Aristotle, etc was set up by Alexander
(i.e. the infant son of Al the Great, the real dedicator being
Antipater)

ELEGY AND IAMBUS

40

Kaibel 1043, Cougny 3 46

[Πόσσον ἄπ]εστ' εἴσ[η, πα]ρ' ὄτ[ω] μνημεῖον¹
 ἀληθὲς
 [γράφμασι] σημαίνει[ι] μῆκ[ος] ὁδοιπορίας.²
 [ἔστιν γὰρ τ]ὸ μεταξὺ θεῶν πρὸς δώδεκα βωμὸν
 [πέντ' ἐπὶ] πεντήκοντ' ἐγ λιμένος στάδιοι.³

41

Kaibel 63, Cougny 2. 145

Κρίως

Οὗτος δς ἐνθάδε κείται ἔχει μὲν τοῦνομα κριοῦ,
 φωτὸς δὲ ψυχὴν ἔσχε δικαίωτατον.

42

Kaibel 76, Cougny 2. 146

Πένθος κουριδίῳ τε πόσει καὶ μητρὶ λιποῦσα
 καὶ πατρὶ τῷ φύσαντι Πολυξένη ἐνθάδε κείται.

43

Cougny *Add.* 2 131 b

Πάντων ὧν θέμις ἐστὶ τυχεῖν εὐδαίμοσι θνητοῖς
 ζῶσά τ' ἐκοινώνουν καὶ φθιμένη μετέχω·
 ἡλικίας δὲ πόθον νεαρᾶς μνήμην τε λιποῦσα
 σωφροσύνης ἔθανον Λογχίς ἐπωνυμίαν.

44

Kaibel 75, Cougny 2 603

Πολλὰ μεθ' ἡλικίας ὁμοῆλικος ἡδέα παίσας
 ἐκ γαίας βλαστὼν γαῖα πάλιν γέγονα·
 εἰμὶ δ' Ἀριστοκλῆς Πειραιεὺς παῖς δὲ Μένωνος.

¹ Boeckh]εστεις . . . ροτ . . . μνη . . . πι . . . οδ, but sugg σημαίνει[ιν μέ]τ[ρον] δδ. ² Boeckh]σημαινε ³ ll. 1-2
 suppl. E, ll. 3-4 Buttm -Mull.-Boeckh

ANONYMOUS INSCRIPTIONS

40

Athens, 4th Cent ¹

How far it is you shall know, since you have a true record which shows the length of your journey by letters; from the harbour to the Altar of the Twelve Gods is five-and-fifty furlongs.²

41

Athens, 4th Cent.

Crius (Ram)

The man who lies here bears the name of a ram, but he had the soul of a very righteous man.³

42

Athens, 4th Cent. (?) ⁴

Here lies Polyxenè, who hath left sorrow with her wedded husband and her mother and the father that begat her.

43

Salamis, 4th Cent. .

Of all that 'tis right for happy mortals to enjoy I partook in life and share in death; when I died I left regret for my youth and memory of my virtue; and my name is Lonchis.

44

Athens, 4th or 3rd Cent.

After many pleasant games with them of like age, I that grew from earth have become earth again,⁵ and my name is Aristocles of the Peiræus, son of Menon.

¹ said to be, or to have been, in the wall of the Propylææ, but doubtless originally at the Altar of the Twelve Gods in the agora, not in the new *Corpus* ² rather over 6 miles

³ cf. Sosith 2 Nauck ⁴ in archaistic letters ⁵ cf. Theogn 878

ELEGY AND IAMBUS

45

Kaibel 56, Cougny 2 136

Καλλιστώ

Σῶμα σὸν ἐν κόλποις, Καλλιστοῖ, γαῖα καλύπτει,
σῆς δ' ἀρετῆς μνήμην σοῖσι φίλοις ἔλιπες.

Εὐκολίνη

46

Kaibel 70, Cougny 1. 73

Πόλυλλος Πολυλλίδου Παιανεύς

Εἰκόνα τήνδ' ἀνέθηκε Πολύστρατος αὐτοῦ
ἀδελφόν,
μνημοσύνην θνητοῦ σώματος ἀθάνατον.

ANONYMOUS INSCRIPTIONS

45

Peiraeus, 4th Cent (?)

Callisto

Thy body, Callisto, is wrapt in the bosom of earth,
but thou hast left with thy friends the memory of
thy virtues.

Eucolinè

46

Athens, 4th Cent (?)

Polyllus son of Polyllides of Paeania

This image of his brother was dedicated by
Polystratus as an immortal monument of his mortal
body.

ΑΛΛΑ ΑΔΕΣΠΟΤΑ

Α' ΕΛΕΓΕΙΑ ΚΑΙ ΕΠΗ

1

Plut *Qu Coll.* i 4 3 [π συμποσιάρχου] . παραβαλεῖ τῇ σπουδῇ τὴν παιδίαν, ὅπως οἱ τε παίζοντες ἀμωσγέπως σπουδῆς τινος ἔχωνται καὶ πάλιν οἱ σπουδάζοντες ἀναθαρρῶσιν, ὥσπερ οἱ ναυτιῶντες ἐγγύθεν εἰς γῆν τὴν παιδίαν ἀποβλέποντες ἔστι γὰρ καὶ γέλωτι χρῆσθαι πρὸς πολλὰ τῶν ὠφελίμων καὶ σπουδῇν ἡδεῖαν παρασχεῖν

ὥς ἀν' ἐχινόποδας καὶ ἀνὰ τρηχεῖαν ὄνωνιν
φύονται μαλάκων ἄνθεα λευκοῖων.

2

Sch Eur *Andr* 184 [κακὸν γε θνητοῖς τὸ νέον] διὰ τὴν προπέτειαν κακὸν τὸ νέον

ἡ νεότης ἀσύφηλος ἀεὶ θνητοῖσι τέτυκται·
εἰ δὲ δίκην βλάβῃ, πούλ' χειροτέρη.¹

2A

Plut *Cons Ap* 26 τί οὖν; ἀρά γ' ἡμεῖς διὰ τοῦ λόγου μαθεῖν οὐ δυνάμεθα, οὐδ' ἐπιλογίσασθαι ὅτι 'πλείη μὲν γαῖα κακῶν πλείη δὲ θάλασσα' καὶ τὰ

τοιάδε τοι θνητοῖσι κάκ' ἔλλαχεν,² ἀμφί τε κῆρες
εἰλεῦνται, κενέη δ' εἰσδυσις οὐδ' ἀθέρι.³

¹ Cob: mss χειροτέρη ² E (or λάχος κακά?) mss κακά κακῶν (from above) ³ Wil (who reads κακῶν κακά but does not explain it) mss αἰθέρι

¹ the Epic, Elegiac, and Iambic Fragments included under Folk-Songs and *Scolia* in *Lyra Graeca* iii are omitted

OTHER ANONYMOUS FRAGMENTS¹

1 ELEGIAC AND EPIC

1

Plutarch *Dinner-Table Problems* [the master of the feast]
He will so put fun next earnest that the playful may somehow
keep hold of seriousness, and the serious be cheered by viewing
the fun like seasick persons the near-lying shore. For
laughter may be employed for many useful purposes and
grave discourse made sweet,

Even as amid urchin-foot and spiny rest-harrow²
spring the blooms of the soft white gillyflower.³

2

Scholast on Euripides ['youth is an ill to man'] · Youth is
made an ill by indiscretion:

Youth is ever headstrong, but if it harm the
Right, then is it a thing far worse.

2A

Plutarch *Consolation to Apollonius* · Well then, cannot we
learn of our reason, and conclude that 'Earth is full, and full
the sea, of ill,'⁴ and that

Such are the ills which fall to the lot of man;⁵
thick is he swathed about with dooms, and vain it is
even for a barley-awn to try to enter.⁶

² prickly plants ³ cf Plut *Aud Poet* 3, *Frat Am* 13,
Ath 3 97 d ⁴ Hes *Op* 101 ⁵ reading doubtful

⁶ the metaphor seems to be taken from an infant so tightly
swathed that not even the beard of a barley-ear (such as all of
us who are country-bred have sometimes put up another's
sleeve, to climb to his discomfort) can get between the folds

ELEGY AND IAMBUS

3

Hdn. *Gram Gr* 2 645 29 τὸ νηὺς ἢ γρηὺς διηρημένον κατὰ τοὺς Ἴωνας οὐκ ἐκλίθη, τὴν δὲ αἰτιατικὴν καὶ κλητικὴν ἔχει
Θριαί, <ταί>¹ τὴν γρηὺν ἐπιπνείουσι κορώνην

4

Plut *Frat Am* 2 οὕτως ἀδελφῶν ὁμοφροσύνη καὶ γένος καὶ οἶκος ὑγιαίνει καὶ τέθλη, καὶ φίλοι καὶ συνήθεις ὥσπερ ἐμμελὴς χορὸς οὐδὲν οὔτε πράσσουσιν ἐναντίον οὔτε λέγουσιν οὔτε φρονοῦσιν

ἐν δὲ διχοστασίῃ καὶ ὁ πάγκακος ἔμμορε² τιμῆς.

5

Chrys Ἀποφ. 9 εἰ ποιητὴς τις οὕτως ἀπεφάνητο·

Οὐ μοι ἔτ' εὐκελάδων ὕμνων μέλει, οὐδ' ἔτι μολπῆς.

6

Arist *Eth Eud.* 1242 b, 25 καὶ ὥσπερ αἱ πόλεις ἀλλήλαις φίλαι, οὕτω καὶ οἱ πολῖται καὶ ὁμοίως

Οὐκέτι γιγνώσκουσιν Ἀθηναῖοι Μεγαρήας.

7

Ath 8 337 d Λυγκεὺς δ' ὁ Σάμιος ὁ Θεοφράστου μὲν μαθητὴς, Δούριδος δὲ ἀδελφὸς τοῦ τὰς ἱστορίας γράψαντος καὶ τυραννεύσαντος τῆς πατρίδος, ἐν τοῖς Ἀποφθέγμασιν Δωρίωνι τῷ

¹ Schneid

² some citations ἔλλαχε

OTHER ANONYMOUS FRAGMENTS

3

Cramer *Inedita (Oxford)* Forms such as *νηῦς* and *γρηῦς* with diaeresis are not declined in Ionic save that they have an accusative and a vocative, as in

The Thrian Nymphs who inspire the aged crow

4

Plutarch *Brotherly Love* No true is it that sympathy between brothers gives health and prosperity both to family and to household, and makes friends and acquaintance like an harmonious chorus, for they neither do nor say nor think contrary to one another, whereas

In time of discord even the villain receiveth honour.¹

5

Chrysippus *Negatives* If a poet thus expressed himself :

No longer care I for melodious hymns, no longer for the dance.²

6

Aristotle *Eudemian Ethics* : As cities are friendly one with another, so are their inhabitants, and similarly

Men of Athens no longer recognise men of Megara.³

7

Athenaeus *Doctors at Dinner*. Lynceus of Samos, a pupil of Theophrastus, and brother of Duris the historian and despot of his country, writes in his *Apophthegms* that when somebody once remarked to the fluteplayer Dorion that the skate was a

¹ cf Zenob 3 77, Plut *Vit Nic* 11, *Lyc et Sull* 1, *Alex* 53

² this use of *μολπή* 'song-dance' as in the *Iliad*, indicates a very ancient author, e.g. Archilochus

³ cf *Ibid* 2

ELEGY AND IAMBUS

αὐλητῇ φάσκοντός τινος ἀγαθὸν ἰχθὺν εἶναι βατίδα, ‘ὥσπερ ἂν εἴ τις’ ἔφη ‘ἔφθον τρίβωνα ἐσθίοι’¹. οὐκ ἀνοήσας γε τοῦτο φήσας ὁ αὐλητής· λόγος παλαιὸς ὡς οὗ·

Ἄνδρὶ μὲν αὐλητῇρι θεοὶ νόον εἰ καὶ ἔφυσαν.²
ἀλλ ἅμα τῷ φυσῆν χῶ νόος ἐκπέταται.

8

Polyb 15. 16 ἔστι μὲν γὰρ ὅτε καὶ ταυτόματον ἀντέπραξε ταῖς ἐπιβολαῖς τῶν ἀγαθῶν ἀνδρῶν, ἔστιν δ’ ὅτε πάλιν κατὰ τὴν παροιμίαν

ἐσθλὸς ἐὼν ἄλλου κρείττονος ἀντέτυχεν.

8A

Stob. Fl 51 8 [π. τόλμης]·

τόλμα δῆ,³ κἄν τι τρηχὺ νέμωσι θεοί.

9

Hdn π μ, λ Gram. Gr 946 8 λέγεται δὲ καὶ κρέσσων μὴ πλεονάζοντος τοῦ ι . . . καί·

Ἦν θεὸς ἧ κρέσσων δῆ τις· ὀνήσομεθα.⁴

10

Anth. Pal. 12 96 ἄδηλον Οὐτὶ μάταν θνατοῖσι φάτις τοιάδε βοᾶται | ὡς

Οὐ⁵ πάντα θεοὶ πᾶσιν ἔδωκαν ἔχειν.

¹ the intervening story seems to have been misplaced

² Jac mss οὐκ ἐνέφυσαν ³ B· mss τόλμ’ ἀεὶ ⁴ δῆ τις B: mss δέ τι ⁵ perh the original had οὔτοι

OTHER ANONYMOUS FRAGMENTS

good fish, he replied 'Yes, about as good as if you were to eat a boiled cloak' . . . The rejoinder of the fluteplayer was really not at all bad, for there's an old saying :

Though the Gods have given a fluteplayer wits, his wits fly away when he blows his flutes.

8

Polybius *Histories* Sometimes chance has made against the designs of good men, sometimes again it is like the proverb .

Good though he be, he has met a better man.

8A

Stobaeus *Anthology* [on courage] ¹

Be patient, albeit the Gods give thee a hard lot.

9

Herodian *Words without Parallel* The form *κρέσσων* 'stronger' is found without the redundant iota (which we see in *κρείσσων*), compare . . . and :

There 's God after all, or someone stronger ; we shall succeed.

10

Palatine Anthology . Anonymous.—True enough is the saying current among men .

The Gods have not granted to all men to possess all things.

¹ the mss add 'from Euripides' *Telephus*, which can hardly be correct

ELEGY AND IAMBUS

11

Arist *Etih* Λιc 1106 b 35 καὶ διὰ ταῦτ' οὖν τῆς μὲν κακίας
ἡ ὑπερβολὴ καὶ ἡ ἔλλειψις, τῆς δὲ ἀρετῆς ἡ μεσότης

ἐσθλοὶ μὲν γὰρ ἀπλῶς, παντοδαπῶς δὲ κακοί.

11A

Suid 'τοῦτο ποιήσας ἐν' κατὰ τὴν παροιμίαν 'τῶν ἀδίκων
ἔργων δικαιοτάτον'

τοῦτο ποιήσας

τῶν ἀδίκων ἔργων ἐν τῷ δικαιοτάτῳ.¹

12

Macar 8 39

Τὸν φρουρὸν φρουρεῖν χρή, τὸν ἐρῶντα δ' ἐρᾶν.

13

Mar Vict *Gr Lat* 6 112 20 hoc quoque notandum in
enuntiatione pentametri elegiaci, nam plerumque aurem
fallit, ut in illo Graeco versu

ἡμεῖς δ' εἰς Ἑλλης πόντον ἀπεπλέομεν

nam si coniunctim Ἑλλήσποντον enuntiarimus effugerit
aurium sensum, ut nequaquam versus esse credatur.

14

Dion Hal. *Comp* 25 [π πενταμέτρου ἐλεγιακοῦ ἐν πεζῇ
λέξει εἰρημένου] ὅμοιον τούτοις

κοῦραι ἐλαφρὰ ποδῶν ² ἔχνε' ἀειράμεναι

15

Hdn ap. Moer 475 (Pierson)

ὀλίγης ἐστὶ διδασκαλίας

ἀντὶ τοῦ ὀλίγων δεῖται πρὸς μάθησιν

¹ B

² some mss ἐλαφροπόδων

OTHER ANONYMOUS FRAGMENTS

11

Aristotle *Nicomachean Ethics*. And this accounts for the excess and defect we see in vice contrasted with the mean we see in virtue

For the good are good in one way, and the bad bad in many

11A

Suidas *Lexicon*. According to the proverb :

Thus doing one most righteous deed among his unrighteous.¹

12

Macarius *Proverbs*

The watchman should watch and the lover love.²

13

Marius Victorinus *Art of Grammar*. This too should be observed in the delivery of the elegiac pentameter; it often deceives the ear, as in the Greek line

and we to the Sea of Hellè sailed away³

For if we pronounce *Hellespontus* as one word, it escapes the ear, so that it is not felt as a verse at all

14

Dionysius of Halicarnassus *Composition* [on the elegiac pentameter occurring in prose] . . . like

maidens stepping light and high.⁴

15

Herodian

'Tis but of little learning ;

that is, easy to learn⁵

¹ cf Polyb 4 18, 15 25 (which prove this the right translation) ² i.e. you can't do two things at once ³ Vict. supposes *Helles-pontus* to be separated by the pause, but this is not really necessary ⁴ in the dance ⁵ the descriptive genitive behes an early date

ELEGY AND IAMBUS

16

Et Gud. 256 τρασιά·

τρασιῆς ψευδόμενον φύλακα

17

Teles ap Stob. Fl. 108 82 ἡ τύχη ὥσπερ ποιήτριά τις οὔσα παντοδαπὰ ποιεῖ πρόσωπα, ναυαγοῦ, πτωχοῦ, φυγάδος, ἐνδόξου, ἀδόξου· δεῖ οὖν τὸν ἀγαθὸν ἄνδρα πᾶν ὅτι ἂν αὕτη περιθῇ καλῶς ἀγωνίζεσθαι· ναυαγὸς γέγονας, εὖ τὸν ναυαγὸν πένης ἐξ εὐπόρου, εὖ τὸν πένητα·

Ἄρμενος ἐν μικροῖσι καὶ ἄρμενος ἐν μεγάλοισιν.

17A

Dem. Coi. 259 [π Αἰσχίνου] ἀνὴρ δὲ γενόμενος τῇ μητρὶ τελούσῃ τὰς βίβλους ἀνεγίνωσκες καὶ τᾶλλα συνεσκευωροῦ, τὴν μὲν νύκτα νεβρίζων καὶ κρατηρίζων καὶ καθαίρων τοὺς τελουμένους κάπομάττων τῷ πηλῷ καὶ τοῖς πιτύροις, καὶ ἀνιστὰς ἀπὸ τοῦ καθαρμοῦ κελεύων λέγειν·

ἔφυγον κακόν, εὖρον ἄμεινον,

ἐπὶ τῷ μηδένα πώποτε τηλικούτ' ὀλολύξαι σεμνυνόμενος

Zenob. Paroem. Gr 3 98 αὕτη τάττεται ἐπὶ τῶν μεταβολῆν ἐν ἑαυτοῖς κρείττονα οἰωνιζομένων Ἀθήνησι γὰρ ἐν τοῖς γάμοις ἔθος ἦν, ἀμφιθαλῇ παῖδα ἀκάνθας μετὰ δρυῖνων καρπῶν στέφεσθαι καὶ λίκνον ἄρτων πλήρες περιφέροντα λέγειν Ἐφυγον, κτλ. ἐσήμαινον δὲ ὡς ἀπώσαντο μὲν τὴν ἀγρίαν καὶ παλαιὰν δίαιταν, εὐρήκασιν δὲ τὴν ἡμερον τροφήν

¹ translated by the brothers Vince, *Loeb Library*
civilised fare, cf. Hesych. ἔφυγον, κτλ

² or

OTHER ANONYMOUS FRAGMENTS

16

Etymologicum Gudranum τρασία 'crate,' also 'fig-drying place' . . .

a cheating watcher of the fig-drying

17

Teles in Stobaeus *Anthology*. Fortune, as if she were a poet, creates all kinds of characters, shipwrecked man, poor man, exile, man of note, obscure man. So it behoves the good man to act whatever part she assigns him. If you are shipwrecked, act the shipwrecked well; if your wealth has turned to poverty, act the poor man well,

Meet in little and meet in great

17A

Demosthenes *On the Crown* [Aeschines]. On arriving at manhood you assisted your mother in her initiations, reading the service-book while she performed the ritual, and helping generally with the paraphernalia. At night it was your duty to mix the libation, to clothe the catechumens in fawn-skin, to wash their bodies, to scour them with the loam and the bran, and, when their lustration was duly performed, to set them on their legs, and give out the hymn

Here I leave my sins behind,

Here the better way I find,

and it was your pride that no one ever emitted that holy ululation so powerfully as yourself ¹

Zenobius *Proverbs*. This saying is prescribed in the case of those who divine in themselves a change for the better. It seems that it was the custom at Athenian weddings for a child, whose parents were both living, to be crowned with thistles and acorns and to carry round (the bridal pair) a winnowing-fan full of loaves, saying, 'Here I leave,' etc., signifying that they rejected the old wild way of life and had found that of civilisation ²

ELEGY AND IAMBUS

18

Plat. *Prot.* 341 d τῷ μὲν γὰρ ἐσθλῷ ἐγχωρεῖ κακῷ γενέσθαι, ὥσπερ καὶ παρ' ἄλλου ποιητοῦ μαρτυρεῖται τοῦ εἰπόντος·

αὐτὰρ ἀνὴρ ἀγαθὸς τοτὲ μὲν κακός, ἄλλοτε δ'
ἐσθλός.

19

Plut. *Vit Them.* 18 πρὸς δέ τινα τῶν καλῶν γεγονότων, Ἀντιφάτην, ὑπερφάνως αὐτῷ κεκρημένον πρότερον ὕστερον δὲ θεραπεύοντα διὰ τὴν δόξαν, Ὡ μαιράκιον, εἶπεν,

Ὅψ' ἐ μὲν, ἀμφότεροι δ' ἄμα νοῦν ἐσχίκαμεν . .

20

Plat. *Phaedr* 241 d ταῦτά τε οὖν χρή, ὦ παῖ, συννοεῖν, καὶ εἰδέναι τὴν ἐραστοῦ φιλίαν ὅτι οὐ μετ' εὐνοίας γίγνεται, ἀλλὰ σιτίου τρόπον χάριν πλεσμονῆς

Ὡς λύκοι ἄρν' ἀγαπῶσ',¹ ὥς παῖδα φιλοῦσιν
ἐρασταί.

21, 22

Arist. *Poet.* 1458 b 8 ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμωδοῦντες τὸν ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥῥῆδιον ποιεῖν εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται, ἐλεγειοποιήσας² ἐν αὐτῇ τῇ λέξει

Ἐπίχαριν³ εἶδον Μαραθῶνάδε βαδίζοντα,
καί·

Οὐκ ἄν γ' ἐράμενος ἔπιεν ἑλλέβορον.

¹ Bek: mss ἄρνas ἀγαπῶσιν or ἄρνα φιλοῦσ' (so Hermog.), Sch Hermog αἰγ' ἀγαπῶσιν: Sch *Il* 22 263 ἄρνα φιλοῦσι λύκοι νέον ὡς φιλοῦσιν ἐρασταί

² E. mss ἱαμβοποιήσας
³ E, cf. *C I G* 3 6524, *Rén des Et. gr* 12. 74 A. 73 (Ἐπίχαρις fem.), Ἐπιχαρίδης *C I G* 1. 167, not necessarily fem (cf Fick-Becht p 289): mss εἴ τι (ἦται) χάριν

OTHER ANONYMOUS FRAGMENTS

18

Plato *Protagoras* For the good man has it in his power to be bad, witness another poet, who says

But a good man is sometimes bad and sometimes good¹

19

Plutarch *Life of Themistocles* To Antiphates, who had enjoyed a reputation for beauty, and had used him disdainfully while it lasted and afterwards sought his favour because he had become great, he said, My boy,

We have both come to our senses at long last.

20

Plato *Phaedrus* · You should realise these things, my lad, and understand that a lover's friendship is not given out of kindness but to get as it were a bellyful

As wolves a lamb so lovers love the fair.²

21, 22

Aristotle *Poetics* And therefore those are wrong who censure the poet's style in this way and satirise him as the elder Euclides³ does, saying that the writing of poetry is easy enough if we allow a man to lengthen his short vowels at will, and actually writing elegiacs on this principle

I saw Epicharis on the way to Marathon
and

He would not have drunk the hellebore had he been in love.⁴

¹ cf Xen *Mem* 1 2 20 ² cf Hermog. *Rh Gr* 3
321 W, Sch Hermog. 5 487 ³ perh the archon of 403 B C.
(Bywater), cf also Ath 3 a, 242 b (Wil.) ⁴ the translation
merely gives the English of the Greek

ELEGY AND IAMBUS

23

Ath. 10. 455 d ἔστιν εὐπορῆσαι καὶ ἄλλων γρίφων·

Ἐν φανεράῃ γενόμεαν, πάτραν δέ μου ἄλμυρόν
ὕδωρ

ἀμφὶς ἔχει· μήτηρ δ' ἔστ' ἀριθμοῖο πάις.

φανερὰ μὲν οὖν λέγει τῇ Δήλῳ, ἣτις ὑπὸ θαλάσσης περιέχεται,
μήτηρ δ' ἡ Δητώ, ἣτις Κοίου ἐστὶ θυγάτηρ, Μακεδόνες δὲ τὸν
ἀριθμὸν κοῖον προσαγορεύουσι

24, 24A

Trypho π τρόπων Rh Gr. 8 733 W [π αἰνίγματος] δια-
φέρει δὲ ἀλληγορίας ὅτι ἡ μὲν ἀμυροῦται ἢ λέξει ἢ διανοίᾳ, τὸ
δὲ καθ' ἐκάτερον, οἶον

Ἦσων ἀλγήσας παῖδα τὸν ἐκ Θέτιδος·

ἦσων γὰρ ὁ χείρων, ἀλγήσας πονήσας ἔστι δὲ ὅτι Χείρων ὁ
Κένταυρος ἐξέθρεψε τὸν Ἀχιλλέα καὶ πάλιν

Γῆς ἔθανεν καταδέσμου ὅτ' ἀγγείων ἀφάμαρτεν·

ἀντὶ τοῦ Αἴας ὁ Τελαμῶνος ἐτελεύτησεν ὅτε τῶν ὅπλων ἀπέτυχε
γῆς γὰρ αἴας γίνεται, καταδέσμου τελαμῶνος, ἀγγείων δὲ τῶν
ὅπλων.

25

Theophr Vent. 49 οἱ δὲ νυκτερινοὶ βορέαι τριταῖοι πίπτουσιν,
ὅθεν ἡ παροιμία λέγεται ὥς·

Οὐποτε νυκτερινὸς βορέας τρίτον ἵκετο φέγγος.

26

Ibid 50 . . μετὰ δὲ χιόνα καὶ πάχνην <νότος>, ὅθεν καὶ ἡ
παροιμία

Φιλεῖ δὲ νότος μετὰ πάχνην.

OTHER ANONYMOUS FRAGMENTS

23

Athenaeus *Doctors at Dinner*. There are plenty of other riddles :

In clear was I born, my birthplace is in the midst of the biine, and my mother is the daughter of number.

Now *clear* means 'Delos,' which means 'clear' and is surrounded by the sea, and *mother* means 'Leto,' who was daughter of *Coeus*, which is the Macedonian word for 'number.'¹

24, 24A

Tryphon *On Tropes* [the riddle] It differs from allegory in this, that allegory is obscure either in style or in meaning, and the riddle in both, for instance .

Less having suffered the son of Thetis ;

For *less* is 'worse' and *worse* is 'cheiron,' and *suffered* is 'made,' and it means that Cheiron the centaur brought up Achilles And again

Died of earth of belt when he lost pots ;

meaning Aias (also = *of earth*) son of Telamon (also = *of belt*) died when he lost his arms (also = *pots*)

25

Theophrastus *Winds and Weather-Signs* Northwinds that blow at night abate after two days, hence the proverb .

Northwind o' nights
Ne'er sees three lights ²

26

The Same after snow and frost the Southwind,
hence the proverb

After rime
Is the Southwind's time.

¹ cf. Eust. 1558. 3

² cf. Arist. *Prob.* 26 9, 14

ELEGY AND IAMBUS

27

Ibid. 51 διὰ τοῦτο καὶ τὰ τῶν ἐν παροιμία λεγομένων πρὸς τινὰς τόπους εἰσὶν, ὡς περὶ τοῦ ἀργέστου καὶ λιβός, ἥ χρῶνται μαλίστα περὶ Κνίδον καὶ Ῥόδον

Λιψ̄ ἄνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἶθρια
ποιεῖ,
ἀργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλη.

28

Id. H P. 8 7 καὶ ὅλως ἡ τοῦ ἔτους κατάστασις (πρὸς αὔξησιν συμβάλλεται) . , δι' ὃ καὶ παροιμαζόμενοι λέγουσιν ὅτι

Ἔτος φέρει οὐχὶ ἄρουρα.

29

Arist. Prob. 26 46 διὰ τί λέγεται·

Εἰ δ' ὁ νότος βορέαν προκαλέσσεται, αὐτίκα
χείμων.¹

∴ διὸ λέγεται·

Εἰ βορρᾶς πηλὸν καταλήφεται, αὐτίκα χείμων.

30

Ibid. 26. 20, 43, 47 διὰ τί ὁ νότος, ὅταν μὲν ἐλάττων ἦ, αἶθριός ἐστιν, ὅταν δὲ μέγας, νεφώδης, . ἡ ὅτι ἐλάττων ἀρχόμενός ἐστιν . , ἐπὶ τέλει δὲ εἴωθε γίνεσθαι μέγας, διὸ καὶ παροιμαζόνται

Ἀρχομένου γε νότου καὶ λήγοντος βορέας.

¹ Plut. νίψει

OTHER ANONYMOUS FRAGMENTS

27

The Same For this reason what is referred to in the proverbial saying applies to particular places, for instance that about the Northwest and Southwest Winds, which is mostly used in connexion with Cnidus and Rhodes . .

The Southwest shifts 'tween cloud and clear,
The Northwest nought but cloud doth bear.

28

The Same *History of Plants* And speaking generally the nature of the season contributes to growth , which is the reason of the saying

Season, not soil,
Rewards thy toil ¹

29

Aristotle *Problems* Why do we say .

If Southwind call up North,
A storm will come forth.²

. which is why we say .

If Northwind find mire,
A storm will be nigher.³

30

The Same Why when the Southwind is light does it bring fine weather, and when high, cloudy? or is it because it blows light at first . and high at last? which is the meaning of the saying

When South comes on
Or when North's nigh done

¹ cf. Theophr *C P* 3 23 ² Plut *Prim. Frig* 11 gives the 2nd line as 'Snow will soon come forth' ³ cf. Theophr *Vent* 46

ELEGY AND IAMBUS

31

Ibid. 26 57 διὰ τί λέγεται

Μήποτ' ἀπ' ἡπείρου δείσης νέφος ἀλλ' ἀπὸ πόντου
χειμῶνος, θέρους δὲ ἀπ' ἡπείροιο μελαίνης.

32

Sch. Ar Pac 1001 [σικύων πρῶων] ὅτι δὲ καλοὶ οἱ
πρώϊμοι σικύαι καὶ ἡ παροιμία δηλοῖ

Ἄρχομένων σικύων καὶ ληγουσῶν κολοκυντῶν.

33

Arist. Prob 20 2 διὰ τί λέγεται

Μίνθην ἐν πολέμῳ μῆτ' ἔσθιε μῆτε φύτευε.

34

Suid τέγγε

Οἷνῳ πνεύμονα τέγγε, φίλης δ' ἀπέχου Κυθερείης.

35

Joan Dam ap Stob Fl 4 230 M † ωκειῶν †¹

Αἰδῶς τοι ξυνετοῖσιν ἐπὶ βλεφάροισι κάθηται,
ὑβρις δ' ἀξυνετοῖσι· σοφὸς δέ κε τοῦτο δαεῖη.

36

Sch Eur Andr 100 [ἡ χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον
βροτῶν | πρὶν ἂν θανάτος τὴν τελευταίαν ἰδῆς | ὅπως περάσας
ἡμέραν ἤξει κάτω²]

Μήποτέ τις <βροτὸν>² ἄνδρα πανόλβιον αὐδήσειε
πρὶν <κεν>³ ἰδῆ πῶς κείνον ἔλοι ποτε πότμος⁴
ἀπήμων.

¹ B ἐκ τῶν Φωκυλιδείων
mss ἔχει π πότμον

² Cob

³ Dind

⁴ B

¹ cf Ibid 25 7

OTHER ANONYMOUS FRAGMENTS

31

The Same : Why do we say

'Ware clouds from the sea
In winter wild,
'Ware clouds from the shore
In summer mild.¹

32

Scholast on Aristophanes *Peace* ['early figs'] That the
early figs are fine ones is shown by the saying

When figs are begun
Or pumpkins nigh done

33

Aristotle *Problems* Why do we say

Eat munt nor sow 't
When war's afoot.

34

Sudas *Lexicon* .

Toss pot on high
But let love go by.

35

John of Damascus .

Modesty sitteth on the knowing eyelid, and
effrontery on the unknowing; and wise is any that
hath learnt this

36

Scholast on Euripides ['Call no man happy ere you have
seen how his last day is ended']

Never say that any mortal man is all-happy ere
thou see how a fate without trouble hath come upon
him at the last

ELEGY AND IAMBUS

37

Philo *Incorr Munda* 500 εἰ μὲν γὰρ χείρων ὁ κόσμος, χείρων καὶ ὁ δημιουργός ἀμώμητα δὲ καὶ ἀνεξέλεγκτα τὰ τοῦ θεοῦ, τελειοτάτη τέχνη καὶ ἐπιστήμη δημιουργηθέντα. Οὐδὲ γὰρ γινή, φησί, κτλ

Οὐδὲ γυνὴ τοσσόνδε νόου ἐπιδεύεται ἐσθλοῦ
ὥστε χέρειον ἐλέσθαι ἀμεινοτέρων <παρεόντων>.

38

Themist *Oi*, 21 258 διὰ ταύτην οὖν τὴν διπλόην καὶ θηρίου γίνεται ἄνθρωπος δυσμεταχειριστότερόν τε καὶ ἀγριώτερον ἀκούομεν γὰρ σχετλιαζόντων τῶν ποιητῶν ὅτι

ὄφιν μὲν ἐν οὖρεσιν ἡδὲ λέοντα
θηρητῆρ αἰὼν τε καὶ εἰσορόων κ' ἀλέοιτο·
γνωστὴ μὲν γὰρ τῶν βουλή, γνωστὸν δὲ νόημα·
ἄνῃρ δ' ἄλλα κέκευθεν ἐνὶ φρεσίν, ἄλλα δὲ βάζει·
μῦθοι μὲν λείοι καὶ μείλιχοι, ἐχθρὰ δὲ ἔργα.

39

Ath 5 186 b (p 405 K) τὰ δ' ἐν Σπάρτῃ φιδίτια καὶ τὰ παρὰ τοῖς Κρησὶν ἀνδρεῖα μετὰ πάσης ἐπιμελείας αἱ πόλεις συνῆγον διὸ καὶ τις οὐ κακῶς ἔφη

Οὐ χρὴ συμποσίοιο¹ φίλους ἀπέχεσθαι ἐταίρους
δηρόν· ἀνάμνησις δὲ πέλει χαριεστάτη αὕτη.

40

Ibid 13 592a Σοφοκλῆς δ' ὁ τραγωδοποιὸς ἤδη γέρων ὦν ἡράσθη Θεωρίδος τῆς ἐταίρας ἱκετεύων οὖν τὴν Ἀφροδίτῃν φησί

Κλυθί μευ εὐχομένου, κουροτρόφε, δὸς δὲ γυναῖκα
τηνδε νέων μὲν ἀναίνεσθαι φιλότητα καὶ εὐνήν·
ἡ δ' ἐπιτερπέσθω πολιοκροτάφοισι γέρουσιν,
ὦν ἰσχὺς² μὲν ἀπάμβλυνται θυμὸς δὲ μενοινᾷ.

¹ Cas mss -ίοισι
Phot 361 16)

² *Vit. Hom* ὥρη, Eust οὐραὶ (cf

OTHER ANONYMOUS FRAGMENTS

37

Philo *The Incorruptibility of the World*: For imperfection of the created world implies imperfection in the creator, and the works of God are flawless and irreproachable, created with an art and knowledge entirely complete, compare.

Not even a woman is so wanting in good wits as to choose the worse when she may have the better.

38

Themistius *Orationes* Now it is owing to this duplicity that man becomes more unmanageable and savage than an animal. For we hear the poets complaining that:

A snake and a lion in the hills a hunter may hear and see when he avoideth them, for their will and likewise their intent may be learnt, but a man hideth one thing in his heart and speaketh another, his words are smooth and gentle, but his works an enemy's.

39

Athenaeus *Doctors at Dinner* The guests at the public meals in Sparta and Crete were chosen by the cities with all possible care. Well has someone said

'Tis wrong that dear comrades should refrain long from the revel; for of such is the recollection most delightful.

40

The Same The tragic poet Sophocles fell in love in his old age with the courtesan Theoris, and he prays to Aphrodite as follows ¹

Give ear to my prayer, great Nursing-Mother, and grant that this woman may reject the love and bed of the young, let her rather rejoice in old men of hoary temples, whose strength may be blunted but their heart desireth.²

¹ ascription almost certainly incorrect
p. 15, Eust 1968 41

² cf. *Vit. Hom.*

ELEGY AND IAMBUS

41

Arist *Eth Nic* 1157 b 13 εἰς δὲ χρόνιος ἡ ἀπουσία γίνηται,
καὶ τῆς φιλίας δοκεῖ λήθην ποιεῖν ὅθεν εἴρηται

πολλὰς δὲ φιλίας ἀπροσηγορία διέλυσεν.

B' IAMBIKA

42

Suid θύραζε οἱ μὲν διὰ πλῆθος οἰκετῶν Καρικῶν εἰρησθαί
φασιν, ὡς ἐν τοῖς Ἀνθεστηρίοις εὐωχομένων αὐτῶν καὶ οὐκ
ἐργαζομένων τῆς οὖν ἑορτῆς τελεσθείσης λέγειν ἐπὶ τὰ ἔργα
ἐκπέμποντας αὐτούς, 'Θύραζε Κἄρες, οὐκέτ' Ἀνθεστήρια' τινὲς
δὲ οὕτω τὴν παροιμίαν φασί.

Θύραζε Κῆρες, οὐκέτ' Ἀνθεστήρια.¹

ὡς κατὰ τὴν πόλιν τοῖς Ἀνθεστηρίοις τῶν ψυχῶν περιερχομένων
[εἴρηται δὲ ἡ παροιμία ἐπὶ τῶν τὰ αὐτὰ ἐπιζητούντων πάντοτε
λαμβάνειν]

43

Ruf *Gr Lat* 6 561 15 Iuba in libro quarto sic dicit
Iamboi um itaque exempla quae maxime frequentata sunt
subdidit: .

Ξάνθη παλαιῇ γρηὶ πολλῇσιν φίλῃ

44

Et Mag 201 19, *Et. Fl Mill* 66 βλώσις· οἶον

δίφρου τέτυκται βλώσις εὐζυγον κτέρας.²

ἡ ἔδρα.

45

Luc *Scyth.* 9 . . ἰδὼν πόλιν ἀκμάζουσαν ἀκμῇ τοσαύτῃ καὶ
κατὰ τὸν ποιητὴν ἐκεῖνον

ἀνθεῦσαν ἀγαθοῖς πᾶσιν οἷς θάλλῃ³ πόλιν

¹ mss οὐκ ἐν Ἀν.

² B. mss τέρας

³ B mss -ει

OTHER ANONYMOUS FRAGMENTS

41

Aristotle *Nicomachean Ethics*. If the absence is long, it seems to make the friendship forgotten; hence the saying

There's many a friendship lost for lack of speaking.¹

11 IAMBIC

42²

Suidas *Lexicon* θύραζε 'begone'. According to some writers this saying arose from the great number of Carian slaves, because they feasted and made holiday at the Anthesteria. When the festival was over, their masters sent them out to their work saying 'Begone, Carians, 'tis no more the Anthesteria' Other authorities give the proverb thus

Begone, ye Spirits,³ 'tis no more the Anthesteria; referring to the souls (of the departed) who haunt the city at that festival The proverb is used of those who expect to get the same things always.⁴

43

Rufinus *The Metres of Terence* Juba in his 4th Book writes thus: I therefore give the most commonly used examples of iambic lines (Archil 94. 1, Eur. *Fr* p 240 N and)

to Xanthè, that ancient crone so dear to many women

44

Etymologicum Magnum βλῶσις —seat, compare

(his) seat is a chair, a well-matched possession⁵

45

Lucian *The Scythian* when I saw a city in so prosperous case, in the words of the poet,

blooming with all the good things that make a city flourish

¹ cf. Apost 14 59 a ² cf Zen 4 33 ³ the Gk word generally means *Doom-Spirits* ⁴ this sentence only in Zen ⁵ or, without emendation, marvel, ref to the two parts of the chair, which was like a camp-stool of Hesych βλῶσις

ELEGY AND IAMBUS

46

Hesych.

Πριηπίδος τε τῆς πρὸ Βοσπόρου πόλεως
Ἑλλησποντιακῆς <Πριάπου, ἦν> τὸν Πριάπον τὸν Διονύσου καὶ
Περκώτης¹ φασὶν οἰκῆσαι

47

Cic *Att* 5 3 Tu autem abes longe gentium

πολλὰ δ' ἐν μεταιχμῷ
νότος κυλίνδει κύματ' εὐρείης ἁλός.

48

Chrys Ἀποφαιτ 19 εἰ οὕτως ἀπεφαίνετό τις τῶν ποιητῶν

Οὐκ ἀξιῶ μικκῶν² σε· μεγάλα δ' οὐκ ἔχω.

49

Plut. *Nom prosse* 21 ἐν δὲ πομπαῖς καὶ θυσίαις οὐ μόνον ἡ γέρων
καὶ γρηῤῥς, οὐδὲ πένης καὶ ἰδιώτης, ἀλλὰ

καὶ παχυσκελῆς ἀλετρὶς πρὸς μύλην κινουμένη
καὶ οἰκότριβες καὶ θῆτες ὑπὸ γῆθους καὶ χαρμοσύνης ἀναφέρονται

50

Id *Colh'd Ira* 9 τοὺς δὲ ἡπίως καὶ λείως ὀμλοῦντας ὀργαῖς
κάλλιστα μὲν ἀκούσματα κάλλιστα δὲ θεάματα ποιούμενος,
ἄρχομαι καταφρονεῖν τῶν λεγόντων· “Ἄνδρ' ἡδίκησας ἄνδρ'³
ἀνεκτέον τόδε,” καὶ

βαῖνε λάξ, ἐπὶ τραχήλου βαῖνε καὶ πέλα χθονί,
καὶ τᾶλλα παροξυντικά, δι' ὧν ἐνιοι τὸν θυμὸν <τὸν> ἐκ τῆς γυναι-
κωνίτιδος εἰς τὴν ἀνδρωνίτιν οὐκ εὖ μετοικίζουσιν

¹ mss περικότης ² Pap μικων perh rightly ³ ἀρ' ὃ E

¹ cf. Str. 13. 587, 590 ² i.e. to give thee ³ cf. Callim.

OTHER ANONYMOUS FRAGMENTS

46

Hesychius *Glossary* :

and of the Priapean city which fronts the Bosphorus that is, Priapus on the Hellespont, a city which they say was founded by Priapus son of Dionysus and Percotè.¹

47

Cicero *Letters to Atticus* You are far away

and many are the waves of the wide sea that the Southwind rolls between us

48

Chrysippus *On Negatives* If one of the poets were to express himself thus

I do not deem thee worthy of little, yet I have not much²

49

Plutarch *That a Life according to Epicurus is not Worth Living* In pageants and festivals not only 'greybeard and crone,'³ nor yet poor man and layman, but

the sturdy grinding-wench busy at the mill
and house-slaves⁴ and seifs, are transported with joy and gladness.

50

The Same *On Restraining Anger* I now provide you with things good both to hear and see, namely persons who carry themselves mildly and gently in their wrath, and I will first express my contempt for such as say 'You have wronged a man, should man bear such a wrong?'⁵ and

Put your foot upon his neck, bring him to the ground,

and other such provocative speeches, whereby some transplant so unhappily the spirit of the women's quarters to the dining-hall

Schneid 386 ⁴ i.e. slaves born in the house
emending, should such a wrong be borne? Nauck 912

⁵ or,

305

ELEGY AND IAMBUS

51

Joan. Al 32, 33 καὶ τὸ βαῦ κατὰ μίμῃσιν κυνὸς ὀξύνεται
 βαῦ βαῦ καὶ κυνὸς φωνὴν ἴεις.
 ἐξ οὗ καὶ τὸ βαύζω ῥῆμα

52

Et. Mag 231 2 γηρῶ, γηρᾶς καὶ γηρεῖς ἡ μετοχή
 γηρεῖς ἐν οἰκίοισιν

53

Hesych
 πατρόθεν πορδηκίδαι¹
 ὅτι πατέρων ὄνων εἰσὶν ἡμίονοι.

54

Ibid
 <τὴν> ἐπ' Αἰνύρων ὁδόν²
 Αἶνυρα χωρίον τῆς Θράκης ἀπὸ Αἰνύρου ὀνομασθέν

55

Plin *NH* 35 12 154 *Plastae laudatissimi fuere Damophilus et Gorgasus, idem pictores, qui Cereris aedem Romae ad Circum Maximum utroque genere artis suae excoluerant, versibus inscriptis Graece, quibus significarent ab dextra Damophili esse ab laeva Gorgasi*

*e.g.*³ Δαμόφιλος εἰσιόντι τὴν μὲν δεξιὰν
 ἔγραψε, Γόργασος δὲ τὴν ἀριστεράν.

¹ mss πορδικάδαι ² B, cf Hdt 6. 47 mss ἐπ' Αἰνύρων ὁδῶν
³ B from the Latin

OTHER ANONYMOUS FRAGMENTS

51

John of Alexandria The word βαύ in imitation of a dog's bark is oxytone

Bow-wow you say, like a dog.¹

Hence the verb βαύζω 'to bark'

52

Etymologicum Magnum γηρῶ 'to grow old,' second person γηρᾶς or γηρεῖς, participle γηρεῖς, compare:²

growing old within the house

53

Hesychius *Glossary* :

Fitz-Stinkards³ on the father's side

because mules are the offspring of asses.

54

The Same

the road to Aenyra

Aenyra is a place in Thrace called after Aenyra.

55

Pliny *Natural History* There were two very famous sculptors called Damophilus and Gorgasus, who were also painters, and who adorned the temple of Ceres⁴ near the Circus Maximus at Rome with both kinds of their art, inscribing their works with Greek verses to signify that on the right they were made by Damophilus, on the left by Gorgasus⁵

¹ perh choliambic
a mock-patronymic

² cf Cram *AO* 4 339

⁴ dedicated 493 B.C.

³ prob
⁵ there

are perh more fragments of the Iambic Poets among the Tragic Fragments collected by Nauck, but it is impossible to distinguish them

ELEGY AND IAMBUS

56

Plut *Qu. Nat* 16 Διὰ τί λέγεται·

Σῖτον ἐν πηλῷ φύτευε,¹ τὴν δὲ κριθὴν ἐν κόνει.

57

Poll 4 102· καὶ βίβασις δέ τι εἶδος Λακωνικῆς ὀρχήσεως, ἧς καὶ τὰ ἄθλα προϋτίθετο οὐ τοῖς παισὶ μόνον, ἀλλὰ καὶ ταῖς κόραις ἔδει δὲ ἄλλεσθαι καὶ ψαύειν τοῖς ποσὶ πρὸς τὰς πυγὰς, καὶ ἡριθμείτο τὰ πηδήματα, ὅθεν καὶ ἐπὶ μᾶς ἦν ἐπίγραμμα

. . χίλι' ἄ ποκ' ἂ βιβάνδα, πλείστα δὲ τῶν πῆ-
ποκα²

58, 59

Gal 5 878 [π ἱατρικῆς καὶ γυμναστικῆς]

Παχεῖα γαστήρ λεπτὸν οὐ τίκτει νόον.

Μωρὸς παλαιὸς φρόνιμον οὐ ποιεῖ νέον.

60

Arist *Eth Nic* 1113 b 15 τὸ δὲ λέγειν ὥς·

Οὐδεὶς ἐκὼν πονηρὸς οὐδ' ἄκων μάκαρ·

ἔοικε τὸ μὲν ψευδεῖ, τὸ δ' ἀληθεῖ μακάριος μὲν γὰρ οὐδεὶς ἄκων, ἡ δὲ μοχθηρία ἐκούσιον

61

Apost *Paroem Gr* 2 778

Φιλεῖν ἀκαίρως ἐστὶ τῷ μισεῖν ἴσον.³

¹ B mss φυτεύετε ² Bek -E (ā apparently = āe 'ful-filled,' cf ἄμεναι *Il.* 21 70, or = ἦε 'went' with ā for η as in Elean for βιβάνδα of a game, cf ψηλαφίνδα). mss χιλιά ποκα βιβάντι ³ sugg B mss ἴσον ἐστὶ τ μ which is accepted by Knox (reading ἴσον) as choliambic

OTHER ANONYMOUS FRAGMENTS

56

Plutarch *Nature-Problems*: Why do we say .

Sow wheat in mire,
 'Twill grow the higher ;
Sow barley in dust,
 'Twill never know rust.¹

57

Pollux *Onomasticon*: There was a Spartan dance called *bibasis* competed in not only by children but by the older girls. The dancers had to leap and touch the buttocks with the feet, the leaps being counted up, hence the inscription in honour of one of these girls

. . . who once did a thousand at *bibasis*, the most ever done.

58, 59

Galen [medicine and gymnastics]

Gross bellies do not make fine wits

Old fools do not make young wiseacres.

60

Aristotle *Nicomachean Ethics*: To say that

No man fares ill for choice, nor well perforce,
seems partly false and partly true, for no one is happy against his will, whereas misery is voluntary

61

Apostolus *Proverbs*

Untimely love is all as good as hate.

¹ the ref is not to heavy and light soil, but to wet and dry ;
cf. the previous chapter of Plut.

ELEGY AND IAMBUS

62

Plut *Cons Apoll.* 5 ζητεῖν οὖν ἐν ἀβεβαίοις βέβαιόν τι
λογιζομένων ἐστὶ περὶ τῶν πραγμάτων οὐκ ὀρθῶς·

Τροχοῦ περιστείχοντος ἄλλοθ' ἡτέρα
ἀψις ὑπερθε γίγνεται, ἄλλοθ' ἡτέρα.

63

Macar *Paroem Gr* 2 209 σοφὸν ὁ βοῦς, ἔφασκε δ' ἀστράβην
ιδῶν οὐ προσήκειν αὐτῷ τὸ σκεῦος

Diogen *Ibid* 1 288 οὐκ ἔστ' ἐμὸν, κτλ ἐπὶ τῶν ἀπραγμόνων

Σοφῶς ὁ βοῦς ἔφασκεν ἀστράβην ιδῶν·

'Οὐκ ἔστ' ἐμὸν τὸ πρᾶγμα· πολλὰ χαιρέτω.'¹

64

Prisc *Gram* 356 13 Attici:

"Ἴππος ὄνω.² 'Πρὸς κέντρα μὴ λάκτιζέ πω.'³

65

Paroem. Gr 1 *App.* 1 18

'Ἄλλ' ἢ λύκος τὰς αἰγας <ἐκ>καλεῖ μολών.⁴

ἐπὶ τῶν ἐν ὑποκρίσει ἐξαπατᾶν πειρώμενοι

66, 67

Ath. 10. 453 b ἀρχαιοτάτος δ' ἐστὶ λογικὸς γρίφος καὶ τῆς
τοῦ γριφεύειν φύσεως οἰκειότατος

Τί πάντες οὐκ ἐπιστάμενοι διδάσκομεν ;
καί·

Τί ταῦτόν <ἐστιν> οὐδαμοῦ καὶ πανταχοῦ ;

¹ joined and emended by Crus, cf Quint 5 11. 21, Cic.
Att 5 15 ² Buch mss ποσοσσωι and πρὸς τὰ κ ³ Crus:
mss λακτιζέτω ⁴ Crus mss καλεῖ τὰς αἰγας μολών

OTHER ANONYMOUS FRAGMENTS

62

Plutarch *Consolation to Apollonius*. And thus to seek permanence in the fleeting, marks the man who has wrong views on life

When wheels turn, one half 's up and t' other 's down.

63

Macarius *Proverbs* Wise was the ox, and he said, when he saw the saddle, that that piece of furniture did not belong to him

Diogenian *Proverbs*. 'This is not' etc —Said of the apathetic

Well said the ox when he saw the saddle 'This is not mine; I bid it a very good day.'¹

64

Priscian *Elements of Grammar*: The Athenians say
Says horse to ass 'Kick not against the goad.'

65

Greek Proverbs

The wolf has come to call the goats from fold;
used of those who try to play the part of a deceiver.

66, 67

Athenaeus *Doctors at Dinner*. The logical riddle is very ancient and most characteristic of its species

What is it that we all teach without knowing
how to do it?
and.

What is the same nowhere and everywhere?

¹ cf Hesych ἀσράβη

ELEGY AND IAMBUS

. . τὸ δὲ χρόνον σημαίνει· ἅμα γὰρ παρὰ πᾶσιν ὁ αὐτὸς καὶ οὐδαμοῦ, διὰ τὸ μὴ ἐν ἐνὶ τόπῳ τὴν φύσιν ἔχειν τὸ δὲ προάγον ἐστὶ ψυχὰς ἔχειν τοῦτο γὰρ οὐθεὶς ἡμῶν ἐπιστάμενος διδάσκει τὸν πλησίον

68

Ibid. 455 d [π. γρίφων]· καὶ ἐπὶ τῆς πτισάνης

Κριθῆς ἀφλοίου χυλὸν ὀργάσας πίε.

69

Anon. *Vit Arist* Buhle p 67

Σμικρὸς φαλακρὸς τραυλὸς ὁ Σταγειρίτης,
λαγνὸς προγάστῳ παλλακαῖς συνημμένος.

OTHER ANONYMOUS FRAGMENTS

. the answer to the latter is 'Time,' which is the same for all and is nowhere, because it has not its nature (or existence) in one place, and to the former 'preservation of life,' because everyone teaches it to his neighbour without knowing how to do it in his own case

68

The Same [on riddles]. And that about the barley-water :
Knead the peeled barley-corn and drink its juice.

69

Life of Aristotle :

A lispig lecher, short and bald and fat,
Whose whoring's cheap, the Stagirite is that.¹

¹ there was a distinction between *παλλακή* and *ἐταίρα*

END OF
ELEGY AND IAMBUS

δόκος δ' ἐπὶ πᾶσι τέτυκται
XENOPHANES

APPENDIX

THE ARCHILOCHUS MONUMENT¹

THIS great inscription,² which has long been known to contain citations of the poet's works not extant elsewhere,³ is in many parts extremely difficult to read. The stone, a large block of Parian marble preserved in the museum at Paroikia, was used a second time in antiquity, and even apart from what has been cut away, much of the first inscription, which dates from the last century B C, has been partly erased and not a little of it entirely scraped off. When, therefore, with the kind help of Mr. H G Payne and Mr. W A Heurtley of the British School at Athens, I took 'squeezes' of the stone in April of 1930, in spite of the *Corpus* editor's expression of dissatisfaction with his reading, I did not hope to be able to add much to what had already been done. When, however, I came to study the squeezes, I found that not only, as I had suspected, were there several places where the stone had been misread, to the detriment of sense and metre, but in spite of the many lacunæ a good many new lines of Archilochus' poetry could be restored, if not to life, at least to the semi-consciousness of square brackets.

That such a result as the latter of these two is worth attaining is perhaps a matter of opinion. For myself, I can only say that after long experience of similar

¹ adapted from a paper read before the Cambridge Philological Society 6 Nov 1930, a second squeeze, kindly made for me since by Dr Werner Peek, has enabled me to make a number of corrections of my earlier readings, and I now omit a few lines of my restoration as too conjectural for publication in this book

² Archil 114, *I G* 12 5 445 + p 315

³ for the accepted version see Diehl *Anthol Lyr* (Teubner), Archil. 51

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work on papyri it is my belief that Greek—and particularly the Greek of the earlier poets—with its simple style, its genders, its cases, and personal endings, its phonetic rules and strict laws of metre, its unseparated words, and above all its frequent polysyllables, is far easier, in such a case, both to read and to restore with plausibility than a modern foreign text would be—say, English for a Frenchman—if it were in similar plight. It is just this difference, I think, which makes the attempt to restore such texts worth while. And in this inscription we are greatly aided where we need aid most by the form of the document. Not only does the statement of the chronicler or his authority often help the reading and restoration of the verses which illustrate it, but his prose contains repeated formulæ, thus making the proportion of lost to extant letters in any given line no true index of the probability of our restoration of it. It is unfortunate that the lines are not, as in some Greek inscriptions, of uniform length, and that the lacunæ are on the right. But this does not mean that there is no limit to the length of our supplements. As may be seen in the latter half of col 1, the mutilated lines merely ended as they would in typescript, and not as they would in print, and thus, if we count the letters, allowing for narrow letters such as ι and ρ and for narrow pairs of letters such as γα, and observe the habits of the stone-cutter in dividing words, etc., once we have become familiar with the script¹ we cannot go far wrong as to the length of a supplement, provided that its letter-total comes within two or three of the totals of its neighbours.²

All this applies to both columns, but in different degrees. In col. 1 the missing letters vary in number from 9 to 5 in ll. 1–20 (cf. ll. 7 and 8), and from 6 to 5 in ll. 40–43 (cf. l. 42). ll. 44–59 (or perhaps 60) are

¹ it took me three weeks ² the counting was done here on either side of a vertical line drawn, in imagination, an inch or two from the break in the stone on the extant side

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complete. Of the same column the extant part is mostly clear in ll 1-13 and ll 42-57. In col. iv, on the other hand, although the lines where the extant part may be described as mostly clear are rather more, namely 1-16, 19-23, and 46-58, the missing letters vary between 18 and about 28 in a line of about 40. This difference is serious. Yet I think it would be a mistake to suppress my readings and conjectures for the latter column, if only because of my reading of its extant part, which often can be read plausibly only in connexion with a restored context. Square brackets [] enclose the lost parts, angular < > any letters omitted or presumed to have been omitted by the stone-cutter. An upright line by the side indicates passages which, though in part extant, are not clear in that part, or places where restoration, for other reasons, is particularly hazardous. The extant but dark parts can usually be read only by writing out many suggestions backwards in the cutter's script and placing them below the traces on the inverted squeeze in variously-directed lights.

The lines classed above as mostly clear will be found, apart from my corrections, in Diehl. In the other lines of col. i we have at either end a few letters which are sometimes but not always certainly legible (see the *Corpus*), while in the middle there are traces which, though at first sight entirely uncertain, *after long study of the whole stone and its script* are legible if we have a clue to the contents. For instance, of the first citation—that about the dolphin—we know the first line from Plutarch, Πεντήκοντ' ἀνδρῶν λίπε Κοίρανον ἥπιος Ποσειδῶν. When we have found λίπε, near the end of l 19, we can find, except for most of Κοίρανον, which is cut off, a good many of the letters both before and after it ¹. In the next line of the stone the letters ενχο are clear at the

¹ it was my successful reading of these letters which made me think it possible to get more out of the inscription than had been done before

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end, and after many alternative suggestions have been written out and placed below the line on the squeeze, we decide on ναυαγίας σωθεντα as satisfying the traces in the middle. In the next line most of δελφειν and σικυνθον is legible, and we can find traces consistent with the κ and η of εκελητις.¹ For ll 40–41 we use similar methods, the chief clues here being χρυσον (40), the *subjunctive* -ωσιν (41), and the fact that l. 42, which is mostly clear, is prose and not verse. In the dark parts of col. iv we are greatly aided by the alternation of prose and verse, the former, as we have seen, generally containing repeated formulæ. In iv 48 Ἀθηναίη Διός is glossed θυγατήρ, and we thus know that the lacuna contained either an unusual word for ‘daughter’ or—more likely—none at all; over the next line there seems to be an explanation of the proverb, but I have not made it out.²

Real corroboration of my results can be got only from fresh discoveries, but corroboration of a kind came to me in the course of my work. The following instances are worth recording if only as illustrations of my methods. Let us turn first to citations 11 and 12. I was working on the column for the second time, and had confirmed my previous reading βατράχῳ Σεριφίῳ and accepted provisionally what I had thought of for the line above it; l 37, as it stood after my first attempt, was unsatisfactory, but the letters in the middle of l 38, as my greater experience of the script now read them, could hardly be anything but ακραιφν. Since the context above was concerned with the poet’s wife, and the Seriphian frog had been shown to be adaptable to such a context, I

¹ it has been objected that the line is not ‘asynartete,’ but neither is Archil 103, for there ὑπό must go closely with ἐλυσθείς, cf *Od* 9 433.

² it is these interlinear—and sometimes interlitteral—corrections or glosses, which, added to the ornamental apices and ligatures and frequent corrections of the letters of the text, have sometimes misled previous editors, most of them still await elucidation.

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naturally thought of the adjective ἀκραίφνης 'pure' or 'free from,' and tried to connect it by fresh conjectural restoration with the lines about the frog, but without success. I then looked ahead to where the darkness ends at l. 46 and a long citation seems to begin, of which the theme is war. I now checked my restoration of ll. 46-58, and then concluded that somewhere between ll. 37 and 45, in spite of my first version of these lines, there must be some prose forming a transition to the new theme. This prose would naturally involve ποιητής, or Ἀρχίλοχος, and Δημέας, and as the usual formula was too long to be contained in the lost part of any given line, some of it must be extant. Thus I gradually built up a fresh and more satisfactory reading of ll. 41-45, leaving the problem of ἀκραίφνης for the moment unsolved.

It now occurred to me that the name of the city which forms the subject of the military passage below would naturally occur somewhere, and citation 14, which I had already restored, did not seem to contain it. Nor was it anywhere in ll. 41-45, though they were by this time established as being military too. It must therefore be somewhere in the neighbourhood of l. 39. This suggested that ἀκραίφνης, instead of being part of the adjective—which resisted, as we have seen, all my attempts to assimilate it to the frog-context—might belong to the name of a place or a people. Pape-Benseler gave me Ἀκραίφνιαι, an ancient city of Boeotia. Now if Ἀκραίφνιαι was the city to which the military citation (14) referred, and to which citation 13, as restored, might also refer, the frog-citation (11) must end sooner than I had thought, in order to make room for a transition formula. By this time it was necessary to find a more certain restoration of citation 11. This I did, and then found what might be μέας ἐν at the beginning of l. 38. Now ἐπ' Ἀκραίφνιαις is hardly metrical, at any rate for Archilochus; it therefore must belong to the chronicler's prose. His habit is to state a fact

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as given by Demeas and then support it with $\delta\tau\iota\ \delta'\ \acute{\alpha}\lambda\eta\theta\eta\ \acute{\alpha}\ \phi\eta\sigma\upsilon\nu,\ \delta\ \pi\omicron\iota\eta\tau\acute{\eta}\varsigma,\ \kappa\tau\lambda.$ or the like. This helped me to l. 39 and the $\tau\acute{\alpha}\delta\epsilon$ of l. 40. Now comes what I call the corroboration. The word $\tau\acute{\alpha}\delta\epsilon$, I thought, is most likely here to stand for 'as follows.' There is room only for an iambic line, and only for one; therefore we probably know the scansion. It must refer to Acraephnia because it illustrates the fact stated in l. 38. Now $\text{'}\acute{\alpha}\chi\rho\alpha\iota\phi\nu\iota\alpha$ or the like may occur before or after the bracket, if before, we ought to be able to find traces to fit it, and we have a pattern for these syllables in l. 38; that is, we have only to copy part of l. 38 and place our copy below l. 40 on the squeeze. If the letters are there we shall probably see some of the very characteristic parts of ρ and ϕ ; and if after ϕ the traces suit ν we have done it, for $\phi\nu$ is a comparatively rare combination. Thus we find $\text{'}\acute{\alpha}\chi\rho\alpha\iota\phi\nu\iota$, vocative presumably of the patron-deity of Acraephnia, in a line quoted in support of a prose statement involving Acraephnia.

That is what I call corroboration of my readings of the places which are extant but dark. I now give an instance for a non-extant place, l. 50 of col. iv, which is ll. 6-7 of citation 14. For various reasons, including space, metre, and grammar, I decided that the subject of $\tilde{\eta}\rho\alpha\nu$ must be $\text{K}\tilde{\alpha}\rho\epsilon\varsigma$. At that time I had no idea that the so-called prehistoric walls of Greek cities were ascribed in antiquity to anybody but the Cyclopes. It was what I call a corroboration of my conjecture when I found on enquiry that the Carians had on general grounds every right to be where I had put them.

Lastly, a corroboration in connexion with metre. In a paper read to the Cambridge Philological Society in 1926 Mr. A. D. Knox made a valuable collection and tabulation of the metrical shapes of the iambic as it is used by Archilochus. When I began work on my squeezes I resolved not to look his paper up till after I had made my restorations. When I did I found that

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in only three places in about 60 lines was any re-adjustment necessary, and in every case this proved quite easy. When one thinks how the Archilochian iambic differs in shape from the iambic of the three tragedians, which is the pattern of iambic I have been teaching my pupils nearly all my life, and is therefore likely to dominate my Greek verse-making subconsciously, one may surely regard this as an indication that, taking them as a whole, these restorations contain more of Archilochus than might be supposed. I cannot, of course, and do not claim that they are certain, but I do claim that here a method not entirely objective is not only necessary but right. If you try to make out a badly written epistle by purely objective methods, that is, taking each letter of it on its own merits and not inventing possible contexts, you will understand why a printed edition of this inscription contains such absurdities as *συνφύειν* in l 14 of col 1 (escaping, *with* the dolphin which had saved him, from the shore to a cave in Syra and then across miles of fresh sea to Paros), ascribes to Archilochus of all people a tetrameter without a caesura in l 55 of the same column, and makes him break Porson's law in l 52 of col iv so as to be able to end a tetrameter with *ὦς*. This is what comes of putting the imagination in a strait-waistcoat and treating the art of criticism as if it were a science.

I add a note on the Cave of Coeranus. I was told by the innkeeper at Paroikia that 'the cave where the poet Archilochus used to write his poems' (*sic*) was outside the harbour, not far from the lighthouse on Phikas point. I had not time to visit it, but saw what I suppose to be it from the steamer. The tradition is in all probability quite modern; but if this is the Cave of Coeranus, a glance at the Admiralty Chart proves the accuracy of the description 'on the coast of the Syra-ward district', for here a hilly district running parallel to the coast is separated by low ground from

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the rest of the island, and from the inn, which stands on rising ground slightly S.W. of the town, Syra, which is a high island, can be seen just above the low hills of the promontory where this cave is. There is no cave on the N. side of the harbour, nor if there were is it perhaps very likely that a man shipwrecked in the Strait of Naxos, that is E. of Paros, and supported, let us say, by an oar, would be carried by a current not only round the N. end of Paros but round the promontory of Phikas to come ashore inside a harbour which faces W. It may be worth noting, however, as evidence for the sanctity of such caves in Paros, that at the foot of the low cliffs between the town and the Asclepieion, which lies S.W. of it, there is a cave partly awash in which there is a chapel dedicated to St. John.

TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION (*E*) WITH THOSE FOLLOWED BY BERGK IN HIS 'POETAE LYRICI GRAECI' OF 1882 (B_{GK}), DIEHL IN HIS 'ANTHOLOGIA LYRICA' OF 1922-5 (D_L), KAIBEL (K_{AI}B) IN HIS 'EPIGRAMMATA GRAECA EX LAPIDIBUS CONLECTA' OF 1877, COUGNY (C_Y) IN HIS 'EPIGRAMMATUM ANTHOLOGIAE PALATINAE APPENDIX NOVA'¹ OF 1890, AND PREGER (P_R) IN HIS 'INSCRIPTIONES GRAECAE METRICAE' OF 1891

PLATO

B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>
1	6	7	3	13	15	27	17
2	7	8	4	14	1	29	18
3	8	9	13	15	2	30	5
4	11	10	9	17	10		
6	12	11	14	20	16		

<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}	<i>E</i>	B _{GK}
1	14	6	1	11	4	16	20
2	15	7	2	12	6	17	27
3	7	8	3	13	9	18	29
4	8	9	10	14	11		
5	30	10	17	15	13		

D _L	<i>E</i>	D _L	<i>E</i>	D _L	<i>E</i>	D _L	<i>E</i>
1	6	6	3	11	10	24	17
2	7	7	4	14	18	28	14
3	8	8	5	15	11	30	15
4	1	9	9	16	16		
5	2	10	13	17	12		

¹ Vol. III of the Didot edition of the Greek Anthology

PLATO: CRATES

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
1	4	6	1	11	15	16	16
2	5	7	2	12	17	17	24
3	6	8	3	13	10	18	14
4	7	9	9	14	28		
5	8	10	11	15	30		

ZEUXIS

<i>E</i>	Bgk
2	1n

APOLLODORUS

<i>E</i>	Bgk
1	Zeux 1n

CRATES

Bgk	<i>E</i>	Bgk	<i>E</i>	<i>E</i>	Bgk	<i>E</i>	Bgk
3	8	22	23	8	3, 8	21	20n
8	8 3			14A	p 372	23	22

Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
3	4	8	10	14	17	18	16
4	5	9	11	15	23	19	22
5	6	10	12	16a	20 1	21	19
6	7	11	14	16b	21		
7	8 2	12	13	16c	21A		
	9	13	15	17	18		

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
4	3	10	8	16	18	21A	16c
5	4	11	9	17	14	22	19
6	5	12	10	18	17	23	15
7	6	13	12	19	21		
8 2	7	14	11	20 1	16a		
9		15	13	21	16b		

ARCHILOCHUS

PANARCES

<i>E</i>	Bgk	<i>E</i>	Dl
1	<i>Carin Pop</i> 34	1	<i>Iamb Ad</i> 17a

ARCHILOCHUS

Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk.	<i>E</i>	Bgk
17	18	104n	104A	17	18	Adesp
18	19			18, 19	17, 18	17A
19	17			94A	94n	200}
94n	94A			104A	104n	201} P 437

Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
4	7	26	30	49	102	71-8	71-8
5a	4	27	31	50	48A	79	97A
5b	5	28	32	51	114	80	97B
6	6	29	99	52	50	81	89
7	9	30	27	53	51	82, 83	90, 91
8	16	31	48	54	52	84	108B
9	8	32	33	55	53	85	104
10	12, 13	33	34	56	54	86	93
11	10	34	47	57	55	87	92
12	11	35	40	58	56	88	94
13	14	36	46	59	57	89	86
14	15	37	35	60	58	90	38
15	17	38	62	61	59	91	109
16	18	39	37	62	60	92a}	87
17	19	40	24	63	61	92b}	
18	21	41	36	64	63	93	110
19	20	42	42	65	64	94	88
20	22	43	43	66	65	95	96
21	23	44	45	67a	66	96	131
22	25	45	95	67b	67	97	107
23	26	46	44	68	70	98	105
24	28	47	41	69	68	99	108
25	29	48	39	70	69	100	111

ARCHILOCHUS

D1	E	D1	E	D1	E	D1	E
101	112	106	98 _A	111	83	116	115
102	97	107	79	112	103	117	114
103	118	108	80	113	100	118	85
104	84	109	81	114	116	119	120
105	98	110	82	115	101	120	119

E	D1	E	D1	E	D1	E	D1
4	5a	31	27	59	61	86	89
5	5b	32	28	60	62	87	92
6	6	33	32	61	63	88	94
7	4	34	33	62	38	89	81
8	9	35	37	63	64	90	82
9	7	36	41	64	65	91	83
10	11	37	39	65	66	92	87
11	12	38	90	66	67 _A	93	86
12	10	39	48	67	67 _B	94	88
13		40	35	68	69	95	45
14	13	41	47	69	70	96	95
15	14	42	42	70	68	97	102
16	8	43	43	71	71	97 _A	79
17	15	44	46	72	72	97 _B	80
18	16	45	44	73	73	98	105
19	17	46	36	74	74	98 _A	106
20	19	47	34	75	75	99	29
21	18	48	31	76	76	100	113
21 _A		48 _A	50	77	77	101	115
22	20	50	52	78	78	102	49
23	21	51	53	79	107	103	112
24	40	52	54	80	108	104	85
25	22	53	55	81	109	104 _A	85 _n
26	23	54	56	82	110	104 _B	84
27	30	55	57	82 _A	107 _n	106	98
28	24	56	58	83	111	107	97
29	25	57	59	84	104	108	99
30	26	58	60	85	118	109	91

ARCHILOCHUS : SEMONIDES

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
110	93	114	{ 51	116	114	120	119
111	100		{ 117	118	103	131	96
112	101	115	116	119	120	184	<i>Adesp</i> 1

SEMONIDES

<i>E</i> 21A				Bgk 21n			
Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
8	9	15	17	21	24	27	Simon.
9	10	16	18	22	25		53
10	12	17	19	23	26	28	11
11	13	18	20	24	27	29	Simon
12, 13	14, 15	19	21	25	28		97
14	16	20	22-23	26	41		

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
9	8	14	12	19	17	24, 25	21, 22
10	9	15	13	20	18	26	23
11	28	16	14	21	19	27	24
12	10	17	15	22	20	28	25
13	11	18	16	23		41	26

HERMIPPUS

Dl	<i>E</i>	Dl	<i>E</i>	<i>E</i>	Dl	<i>E</i>	Dl
1	2	3	{ 4	2	1	4	3
2	3		{ 5	3	2	5	

ANONYMOUS INSCRIPTIONS

Kaib	<i>E</i>	Kaib	<i>E</i>	Kaib	<i>E</i>	Kaib	<i>E</i>
6	6	70	46	463a	9	844	30
11	7	75	44	740	8 _A	847	38
21	23	76	42	745	18	848	39
24	{ 32	179	3	747	16	1043	40
	{ 32 _A	181	4	751	28	1099	26
56	45	182	19	759	27	Add 1a	5
63	41	375a	31	843	13		

Cy	<i>E</i>	Cy	<i>E</i>	Cy	<i>E</i>	Cy	<i>E</i>
19	2	172	31	219	23	328	14
117	8 _A	173	46	220,21	19,37	332	29
122	11	175	32 _A	239	32	334	34
124	13	176	30	252	36	337	33
128	22	1100	38	2136	45	346	40
131	10	1101	39	2145	41	369	6
134	27	22	4	2146	42	418	29 _A
142	14 _A	27	3	2603	44	59	25
151	12	214	7	34	1	Add	43
153	20	218	15	323	24	2131b	

Pr	<i>E</i>	Pr	<i>E</i>	Pr	<i>E</i>	Pr	<i>E</i>
38	37	100	17	161	33	207	29 _A
59	20	106	2	174	11	260	25
70	10	142	14	176b	14 _A	262	34
71	12	151	13	185	24	271	36
77	15	154	29	186	1		

OTHER ADESPOTA

Bgk	<i>E</i>	Bgk.	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>
16	43	17B	44	20A	47	22	50
17 _A	Archil	18	45	20B	48	26A	51
	184	19	46	21	49	26B	52

OTHER ADESPOTA

<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk
16	Semon	25		40	p 248	57	<i>Car m.</i>
	39n	26		41	p 690		<i>Pop</i>
17		27		43	16		p 683
18	p 735	28	<i>Car m</i>	44	17B	58	
19		29	<i>Pop</i>	45, 46	18, 19	59	p 738
20	p. 736	30	40 and	47, 48	20A, B	60	
21	<i>Poet El</i>	31	n	49	21	61	p 740
22	p. 376	32		50	22	62	
	<i>Car m</i>	33		51	26A	66	<i>Car m.</i>
23	<i>Pop</i>	34		52	26B	67	<i>Pop</i>
	29	35		53			31, 32
24	<i>Car m P</i>	36	Phocyl 17n	54	p 741		<i>Car m.</i>
	30	37		55	p 319	68	<i>Pop</i>
24a	<i>Car m P</i>	38		56	<i>Car m P</i>		33
	30n	39			39		

Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
<i>Elegiaca</i>		<i>Iambica</i>		<i>Iambica</i>		<i>Car m Pop</i>	
1, 2	1, 2	1	Alchl	22	47	8	66
	Simon		184	23	48	9	67
4	199	2	46	25	52	11	24
5	2A	5	45	26	50	16	56
6	11A	8	43	27	54	17-25	<i>L G III</i>
7, 8	3, 4		Anacr	28	49	26	42
9	5	10	100	33	53	27	<i>L G III</i>
10	12	12	63	<i>Car m Pop</i>		28	17A
11	6	13	64	1)	<i>L G III</i>	29-48	<i>L G III</i>
14	8	14	65	2)		49	Terp
15	9	16	58	3	27		3
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19	15			7	68		

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<i>E</i>	Dl	<i>E</i>	Dl.	<i>E</i>	Dl	<i>E</i>	Dl
	<i>Eleg</i>		<i>Eleg</i>		<i>Carm P</i>		
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THE ANACREONTEA
OR
ANACREONTIC POEMS

PREFACE

THIS edition of the *Anacreontea* was intended for the third volume of *Lyra Graeca* in the same series. But the unexpected length of that volume made it necessary to break with Bergk's tradition of printing them with the Lyric Fragments, and to transfer them to a book containing several works too short to make a single volume of themselves. In a way it is better so. Not one of these little songs can be dated as high as the Athenian Age ; so their exclusion from a collection that ends with the year 330 is easily justified. Moreover, pretty as they often are, their silver-gilt could not but suffer by close comparison with the true gold. Taken by themselves, removed from all suggestion of pretending to be what they are not, their charms can have full play. Few who know the real thing would call them beautiful, but pretty they undoubtedly are. And it is this very character of mere prettiness which calls for a verse-translation. Certainly poetry of true beauty, if it is sufficiently simple, can best be rendered in verse, but it can always stand being put into prose. A merely pretty poem, if you deprive it of its metre, may be left an empty shell. My reasons for choosing Herrick as my chief model will be found in the Introduction. The translation of the Odes he had chosen to translate himself presented a difficulty. No translator would

PREFACE

have been so rash as to mix Herrick's versions with his own. The solution I found was to avoid reading those renderings of his again till my own translations of them were done. Any resemblance mine may have to his is therefore due rather to reminiscence than to immediate imitation. My translation was written as long ago as 1912. When, after long exceeding Horace's *nonus annus*, I took it out to prepare it for the press, I found myself, as I expected, far from being satisfied with the rendering of certain Odes, notably *The Dove's Errand*; but alas!—I suppose from lack of practice—I have not been able to better them. I console myself with the reflexion that it may well be inevitable that the unevenness natural to a collection that covers eight or nine centuries should in some degree be passed on to its translator.

J. M. EDMONDS.

CAMBRIDGE, 14th July 1927

Since the above words were written it has become necessary to find the following pages yet another home. This time the move has brought the *Anacreontea* nearer again to the place they hold in Bergk's great book; and though their nameless authors are not of an age to mix with the bigger people of these volumes, keeping as they do to their own part of the house they will at least do their elders no harm

J. M. E

11th June 1931.

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Editio Princeps: The *Anacreontea* were first printed by Stephanus at Paris in 1554.

Books useful to the Student

Editions: V. Rose, Lipsius (Teubner) 1868–1890 (with an Introduction dealing with the history of the ms, etc) and its revision by C Preisendanz, 1912 (good as giving a complete account of the readings of the ms, but omits to record a large number of excellent suggestions of earlier scholars, from Stephanus to Rose).

Comment: F. G. Welcker *Kleine Schriften*. Bonn, 1844–1867, II pp 356 ff.

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Alfred et Maurice Croiset: *Histoire de la Littérature Grecque*. Paris, 1910–1928, II pp. 265 ff.

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THE BOOK AND THE TRANSLATION

THE fame of the great Ionian poet Anacreon, who lived in the 6th Century before Christ, rests, for modern Europe, not on the few fragments of his works extant in quotation,^a but on a collection of poems that are clearly, perhaps confessedly, imitations of the most popular part of his five Books,—his songs of love, wine, and regret for past youth. This confusion of the copy with the original speaks ill for the literary judgment of the scholars of the 16th and 17th Centuries, but they were not the first to make the mistake. The Odes numbered 4 and 8 in this edition appeared under the name of Anacreon in the book from which Cephalas took them into his *Anthology* in the 10th Century; and even in the 2nd Century one of them is ascribed to Anacreon by Aulus Gellius, who, to judge by the contrast he draws between *scriptor classicus* and *scriptor proletarius*,^b ought to have known better. Modern scholars are unanimous in their condemnation. Apart from grammar and vocabulary, which alone are conclusive, we have such indications as these.—Bacchus is not called Lyaeus, nor Aphrodite Cythera, till the Alexandrian Age, none of the songs, despite the mention of historical persons like Anacreon and Bathyllus, is written for one definite occasion, but all are just ‘nice pieces’ to be sung by anybody at any time;

^a *Lyra Graeca*, vol. II.

^b XIX 8. 15

THE TEXT

no one who knows a song of the real Anacreon^a can fail, when he reads these, to be struck by their slightness and prettiness compared with its earnestness and beauty

It is not fair, however, to condemn the collection for pretending to be what we now know that it is not. The first poem in the book might, it is true, be taken to mean 'Here, reader, are songs of Anacreon', but it may also mean 'Here are songs inspired by Anacreon.' In any case the term 'spurious' should not be allowed to carry its suggestion of dishonesty further than the early editors of the collection. Most modern readers who judge the poems on their merits will probably agree with the French critic^b who says, 'After having perhaps over-admired them we now over-despise them' To say with Mahaffy^c that they have been edited with more care than they deserve, is surely too unkind. This anthology, of which but one manuscript^d exists, has gone through many vicissitudes. Not only has it suffered from careless copying, uncritical emendation, and interpolation, but it has passed like some of our own similar compilations—for instance, *Hymns Ancient and Modern*—through hands less literary than musical. The result is that there is scarcely a song in it that does not call aloud for emendation. And if these songs were written, not by the Greeks who made European culture, but by the Greeks who transmitted it, that is no reason why they should not be treated with consideration. The emendator should,

^a *Lynceus Graeca* ii ^b Croiset, *Hist. Litt. Grecque*, ii. 269.

^c *Hist. Class. Greek Lit.* ii. 219.

^d Part of the ms containing the *Palatine Anthology*, of the early 10th Century, one or two Odes are also preserved elsewhere, see critical notes.

TRANSLATIONS

of course, proceed with more than usual caution; he must not judge poems of the age of Justinian by the standards of Periclean Athens. Language, music, metre, all change with the centuries; archaistic imitation may play him strange tricks; it is never very easy for him to decide to what period a given song belongs. But he should not hold his hand.^a

In spite of all its drawbacks, this little song-book, first printed by Stephanus in 1554, has exerted a wide influence on modern literature. It was admired and imitated in France from the days of Ronsard till the mid-19th Century; in England, beginning with a great vogue in the best days of our lyric poetry, its popularity continued to the time of Thomas Moore, but since then, although less famous translations than his have sometimes appeared, it has fallen into some disrepute. Of its effect upon English literature we must be content with one example, its influence on Robert Herrick. In *The Apparition of his Mistressse calling him to Elizium*, in

. . . the Grove
Where Poets sing the stories of our love,

after references to Musaeus, Homer, Linus, and Pindar, we read

. . . and that done,
Ile bring thee, Herrick, to Anacreon,
Quaffing his full-crown'd bowles of burning Wine,
And in his raptures speaking Lines of Thine,
Like to his subject.

Apart from translations, more or less direct, of which there are nine,^b the *Hesperides* show the influence

^a Rose-Preisendanz, Teubner, 1912, is too conservative, see *C.R.*, 1914, 132.

^b 81 (33), 139 (35), 169 (8), 230 (6), 520 (40), 528 (51), 853 (7), 997 (50), 1018 (1)

HISTORY OF THE BOOK

of 'Anacreon' on many and many a page, and in seeking for a style of translation which shall satisfy the reader in simplicity, dignity, singable-ness, and, what is most important of all, the homeliness that comes with the suggestion of a native *genre*, I have had no hesitation in taking Herrick as my model.^a

The history of the *Anacreontea* is best traced backwards. They were imitated by the iambic novel-writer Nicetas Eugenianus^b in the 12th Century. They are mentioned by Suidas in the 10th. They are quoted or paraphrased by Gregory of Corinth^c about 1150; by Himerius^d about 350; by Hippolytus^e and Clement^f about 200; and by Aulus Gellius^g about 160. All these writers, with the possible exceptions of Nicetas and Suidas, used different collections from ours.^h The two Odes, 4 and 8, numbered 48 and 47 in the 11th Book of the *Palatine Anthology*, may have come there, to judge from the neighbouring epigrams, from the collection made by Philippus of Thessalonica, probably in the latter half of the 1st Century. Both of these Odes were then in a shorter form, apparently, than they are now. The passage of Aulus Gellius' *Attic Nights* may be translated thus

"A young man of equestrian rank from Asia, of a happy disposition, of good education, and considerable fortune, and moreover, a gifted and enthusiastic lover of music, one day, by way of celebrating his

^a My translation was made in 1912

^b *Erotici Scriptores Graeci*, Hercher, II. 435 ff

^c 396. ^d *Or.* XIV 4 ^e *Haer* p 107 Müller.

^f *Str.* VI 745

^g *Vix* 9.

^h Nicetas imitates Odes 6, 19, 22, 24, 25, 29, 35, for possible differences of his *text* from ours see the critical notes.

ANCIENT CITATIONS

birthday, gave a dinner in a little suburban retreat to a company of his friends and instructors. Among the guests, besides myself, was a Spanish rhetorician named Antonius Julian, a public teacher distinguished for his eloquence and well read in ancient history and literature. When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon^a and Sappho, but also of some charming erotic elegies, as they are called, of modern composers. There was one piece which more than any other took the fancy of the audience, an extremely pretty little ode of the aged Anacreon, which I quote here to enable the burner of the midnight oil for a moment to exchange his labours for the rest and relief that come with music. 'Take your tools, but make for me,' etc.^b"

This poem, then, existed in the middle of the 2nd Century of our era and possibly in the middle of the 1st. Ode 8, too, as we have seen, may belong to the 1st Century. On the other hand, Ode 6 is ascribed in Planudes' *Anthology* to one Julian whom the Aldine edition interprets as Julian prefect of a division of Egypt in the 6th Century, the author of seventy extant epigrams. This poorly attested ascription, as we shall see, cannot be accepted. Of the two lines quoted to illustrate the 'Catalectic Iambic Dimeter called the Anacreontean'

^a 'Ἀνακρεόντεια.

^b Ode 4, but omitting some lines.

THE PROBLEM OF THE DATE

by Hephaestion,^a ὁ μὲν θέλων μάχεσθαι, | πάρεστι γάρ, μαχέσθω, the first is quoted for the same purpose by the anonymous author of the Oxyrhynchus Fragment on Metre^b Hephaestion flourished in A D 170. The Anonymus must have written between the time of Callimachus (fl. 250 B C) and the end of the 1st Century of our era. Both are clearly quoting from Anacreon himself, and, as is naturally done by metricians in such cases, from the beginning of a poem. The writer of Ode 47, therefore, where these lines come eighth and ninth, is plagiarizing; and we must not conclude from these passages that Hephaestion or the Anonymus knew the *Anacreontea*. The same is to be remarked of the Scholiast on Aristophanes,^c who appears to be drawing from the same source as Hephaestion, and ascribes the lines to Anacreon.

These passages, then, cannot help us; and in order to find out when these songs were written we have to resort to internal evidence. Style and matter preclude an earlier date for any poem than 150, or at most 200, B C. On the other hand the Anacreontic poems of such writers as Gregory of Nazianzus, Synesius, Joannes of Gaza, Paul the Silentiary, Sophronius, and Leo Magister, whose dates are known, all show, except the first two, a metrical development—or degeneration?—more marked than almost any in this book. Let us take these simple tests, one at least of which has been made before^d —

The comparative frequency

(A) of lines divided as μόνον | ποῶ | λογίστην and
 Βρομίου | πικρύν | ἀμυστί (counting as words word-

^a 16 Consbr

^b O P 220 x 1 ff

^c *Plut.* 302.

^d See Crusius' article *Anacreon* in Pauly-Wissowa.

METRICAL TESTS

groups which include the article, prepositions, καί, δέ, etc., and enclitics),

(B) of lines ending with a word whose accent is not on the penultimate,

(C) of the rising accent (´) on the third syllable of the line if it begins with ≡, on the fourth if it begins with ~,

(D) of lines containing a break, major or minor, in the sense, anywhere but at the end

The following averages, which begin with Anacreon himself and continue to the 10th Century, show pretty clearly the trend of development, which was doubtless due in part to changes in the natural accentuation of the language (*I star statistics derived from less than ten lines*; all such evidence obviously is to be taken with reserve).

		Fl	Word division	Penulti- mate accent	Rising accent	Break in sense
			A	B	C	D
Anacreon fr. 69-77 ^a	B C	500	9 00	2 43	3 00	2 76
Euripides <i>Cycl.</i> 496 ff		440	9 00	1 80	1 28	9 00
*Callimachus <i>A P</i> 13.7		270	<i>n</i> ^b	2 00	<i>n</i>	6 00
Dosiadas <i>Ara</i> ^c		?	10 00	2 50	2 50	5 00
<i>The Dead Adonis</i> ^c		?	5 75	2 70	2 55	<i>n</i>
*Vestinus <i>Ara</i> ^c	A D	100	<i>n</i>	3 00	3 00	3 00
Lucian <i>Tragoedop.</i> 30 ff.		165	5 25	2 40	2 55	24 00
4th-cent Papyrus ^d		350 ^e	7 00	3 33	2 60	<i>n</i>
Gregory of Nazianzus ^e		370	3 77	4 53	2 81	33 33
Synesius ^e		400	10 13	3 64	1 97	16 75
Joannes of Gaza ^f		540	3 44	22 25	1 47	84 66
Paul the Silentiary ^g		560	3 17	21 11	1 77	63 33
Sophronius ^e		630	3 09	15 33	2 60	88 00
Leo Magister ^f		900	2 07	97 00	1 21	34 16

^a *Lyra Graeca*, vol. II fr 69 ff.

^b infinity.

^c *ap Bucol. Gr.* pp. 480, 506

^d Vitelli, *Stud Ital* 14

^e W. Christ, *Anth Gr Carm. Christ*

^f Bergk, *P L G.* III pp. 339 ff.

^g *Anth. App.* IV. 75 Cougny

PHILIPPUS : GELLIUS : SYNESIUS

That is to say that in Gregory, for instance, (A) in one line in three-and-three-quarters there is a disyllable before the last three syllables ; (B) in one line in four-and-a-half the accent is *not* on the penultimate ; (C) in one line in two-and-three-quarters the rising accent is on the 3rd syllable if it begins with \cup and on the 4th if it begins with \sim ; (D) in one line in thirty-three-and-a-third there is a major or minor break in the sense otherwise than at the end To show the constancy of most of these figures in any one at least of the later authors, compare :

		A	B	C
Synesius	i	9 60	3 43	1 94
	ii	10 66	3 95	2 00
Joan. Gaz.	i	2 93	17 50	1 29
	ii	2 82	22 00	1 42
	v	3 50	28 00	1 60
Sophronius	i	3 14	12.50	2 09
	ii	3 14	17.00	1 45

It is clear that some writers are old-fashioned in some respects and new-fashioned in others, but the trend is on the whole unmistakable, *especially in B*. Now compare with these the Ode quoted by Gellius (4), and the Ode which with it may have formed part of Philippus' *Anthology* (8)

	A	B	C
Ode 4 in Gellius' version	8 00	2 00	1 77
„ in Philippus' version	11 00	2 20	1 83
Ode 8 in „ „	2 00	1 66	1 66

These figures suggest that where B is low (let us say 2.66 and under) an Ode is probably pre-Gellian, and that where a low B is accompanied by a high A the probability is particularly great, D, as we shall see, may sometimes give corroborative evidence, but

‘ ISOSYLLABIC ’ ODES

nothing much is to be got from C. With the help of A and B we can now—with some margin of uncertainty, particularly for the Odes of less than ten lines, *which I star*—eliminate from the earlier strata of the book the following Odes, which, by a slight anticipation, I will at once call GROUP IV (I add the subject, W for ‘wine,’ L for ‘love,’ the metrical beginning, the initial letter, and remarks)

	Subject	Ode	Initial	A	B	Remarks
(iv)	WL	≈ 12	O	4 00	12 00	
	*WL	≈ 18a	Δ	3 00	4 50	
	*L	≈ 18b	Π	4 00	8 00	<i>Bathyllus mentioned</i>
	*W	≈ 21	H(Π ?)	3 50	7 00	
	L	≈ 22	H	2 00	4 00	
	*L	≈ 26	Σ	2 33	7 00	
	L	≈ 31	T	5 00	11 00	
	L	≈ 37	Δ	n	4 66	
	WL	≈ 42	Π	5 50	17 00	6 Ionics in 17 ll.=2 93
	W	≈ 46	I	2 25	4 25	4 Ionics in 13 ll.=3 25
	W	≈ 50	O	1 81	9 00	8 Ionics in 27 ll.=3 37: one 2nd-foot spondee
	*WL	≈ 52a	T	6 00	n	2 Ionics in 8 ll.=4 00
		≈ 59	T	3 57	12 50	1 Ionic?. Vintage Song: one l begins ~~~ for ~~~

To these we may perhaps add the abnormal Ode 20 on the strength of its initial H, which indicates a common source for it and Odes 21 and 22. It was probably brought into the collection because of its mention of Anacreon. To the later Odes we may also add the following, because they show the beginning of ‘syllable-counting’ (*i.e.* a line is composed of so many syllables almost regardless of quantity); but as Gregory writes entire poems in this style and Synesius has a line ending *θεὸν εἰδὺν* (for ~~~), they are not necessarily to be regarded as younger than the rest of the group; I call them ISOSYLLABIC:

OTHER GROUPINGS

Subject	Ode	Initial	Remarks
WL	≈ 5	K	5 <i>Acatalectics</i> in 19 ll
W	≈ 40	E	
L	≈ 41	T	
W	≈ 44	Σ	
W	≈ 52b	Π	
	≈ 58	O	DORIC • 7 <i>Acatalectics</i> in 35 ll : Subject, Music and Riches

The remaining Odes, some of which, as we have seen, are pre-Gellian, seem to divide themselves into three groups thus :

(i) 1-19 (16 Odes); (ii) 21-34 (10 Odes); (iii) 35-60b (18 Odes).

Ode 19, which is abnormal both in subject and metre, seems to mark the close of Group i, just as the *Ode to the Cricket* (34), whose subject is abnormal, marks that of Group ii^a; it should be noted, too, that Ode 19 is preceded by an Ode (17) whose metre is also slightly abnormal (2 lines out of 46 begin – instead of ∪) Group i is also differentiated from Group ii by its mentions of Anacreon and Bathyllus. Groups i and ii are both distinguished from Group iii by their subject matter, love rather than wine, and by the latter's sporadic use of Doric forms, which presumably, as has long been pointed out, mark a different tradition coming ultimately from the Bucolic writers, and also by the frequency in iii of Ionic lines, which are not found in ii and only doubtfully in i^b. A com-

^a Cf. the Ode on an abnormal subject (58) last but one in Group iv, and the similar Odes near the end of Group iii.

^b The futures ψαλιζω and ἐκθερίζω in Ode 10 are of a different type from the other Doricisms of this book.

DORIC ODES

parison of these three Groups shows the following averages .

	A	B
(i)	5.38	2.41
(ii)	5.35	2.65
(iii)	5.29	2.57

or, without the last three Odes, which all begin with the letter A and may therefore come from some other source,

(iii)	4.56	2.63
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These figures are clearly too close for us to draw any distinction of date. In each case I have perforce omitted to reckon certain Odes for A, viz 4, 24, 43, 54, where A is infinity (n).

Group iii, with its Doric forms, may be compared with the *Dead Adonis*

	A	B
(iii)	5.29	2.57
<i>Adonis</i>	5.75	2.70

We may contrast the averages for Group iv without the Isosyllabic Odes

	A	B
(iv)	3.58	8.40

This shows a distinctly nearer approach to Joannes .

Joan.	3.44	22.25
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I now give a table of the FIRST THREE GROUPS, which, it should be remembered, do *not* represent a chronological arrangement :

THE FIRST THREE GROUPS

Subject	Ode	Initial	A	B	Remarks
(i)	≈ 1	A	5 66	2 43	<i>Anacreon mentioned</i> Introductory
	≈ 2	Δ	3 66	3 33	Introductory
*	≈ 3	A	n	2 66	Introductory ?
W	≈ 4	T	11 00	2 20	(L added later ?)
*L	≈ 6	Σ	7 00	2 33	
W	≈ 7	Δ	11 00	3 66	Monosyll. end εἰ: <i>Anacr.</i>
W	≈ 8	O	2 50	1 66	
W	≈ 9	A	3 16	2 37	Monosyll. κτάς
L	≈ 10	T	2 50	2 50	DORIC ? <i>Bathyllus</i>
L	≈ 11	E	4 00	2 26	Monosyll λῆς
L	≈ 13	Θ	2 50	2 22	
L	≈ 14	E	3 37	1 55	Monosyll θές
L	≈ 15	E	7 40	2 17	<i>Anacreon and Bathyllus</i>
L	≈ 16	A	6 60	2 26	one Ionic in 34 ll ?
L	≈ 17	Γ	5 85	2 41	2 ll. out of 46 begin — instead of ≈ : one Ionic in 46 ll ? <i>Bathyllus</i>
	19	A			all Ionics Inscription for Picture
(ii)	L	≈ 23	Θ	12 00	2 00
	L	≈ 24	Φ	n	2 60
	L	≈ 25	Σ	3 80	1 90
*L	≈ 27	E	8 00	2 00	
L	≈ 28	O	4 25	2 83	one l begins ≈ for ≈
L	≈ 29	X	4 66	2 33	
L	≈ 30	E	2 50	3 33	
WL	≈ 32	E	3 00	3 60	Monosyll ξῶ
L	≈ 33	M	6 40	3 55	Monosyll νῆν
	≈ 34	M	3 60	2 43	Song to the Cricket
(iii)	L	≈ 35	E	16 00	2 28 DORIC
WL	≈ 36	O	5 50	2 66	DORIC one — — — — — and 2 Ionics
W	≈ 38	A	10 00	3 50	DORIC one Ionic in earlier version (21 ll)
*W	≈ 39	Φ	1 66	1 66	one — — — — —
W	≈ 43	Σ	n	3 20	DORIC 4 Ionics in 16 ll., one line begins —
W	≈ 45	O	2 50	2 00	2 <i>Acatalectics</i> in 10 ll.
W	≈ 47	E	2 80	1 75	3 — — — — —
W	≈ 48	O	2 33	3 33	last 3 ll begin ≈
WL	≈ 49	T(O ²)	4 00	3 33	DORIC. 2 Ionics in 10 ll.

THE INITIAL FOOT: IONICS

Subject	Ode	Initial	A	B	Remarks
*L	≈ 51	M	2 33	2 00	DORIC: 4 — — — — — and one Ionic in 8 ll.
W	≈ 53	O	3 30	2 80	DORIC. 2 Ionics in 13 ll.
	≈ 54	O	n	3 33	one — — — — — and one Ionic in 10 ll. Inscription for Picture
	≈ 55	Σ	7 16	2 26	DORIC: Monosyll <i>Zeús</i> , <i>χθών</i> Song of the Rose one Ionic in 43 ll. ²
	≈ 56	O	7 00	2 80	Vintage-Song
	≈ 57	A	9 00	2 23	DORIC — — — begins 3 lines. 2 Ionics in 29 ll Description of Picture
	≈ 60a	A	3 28	2 87	Story of Apollo and Daphne
	≈ 60b	A	2 60	1 83	<i>Anacreon</i> · Introductory

It will be seen that apart from Odes 2 and 3 (of which Ode 2 perhaps owes its position to its introductory character, and Ode 3 to a fancied similarity to it) both Group i and Group ii begin with a series of ≈ and end with a series of ∪; Group iii, with a few exceptions, does the same. In i, ≈ predominates; in ii, ≈ is to ∪ as 4 to 6; in iii, they are about equal; in iv, as in Gregory, Synesius, and Joannes, but not as in Paul, ∪ greatly predominates.

All the Odes of the first three Groups contain Odes with occasional monosyllabic endings (not counting enclitics); apart from ὦ παῖ there are none in Group iv. This is paralleled by Gregory, etc., and by Paul. Group i contains one doubtful Ionic line (i.e. ending — — —) and one Ode composed of Ionics, Group ii contains no Ionics; Group iii contains several Odes with some Ionics, and is peculiar in having several Odes containing lines of the scansion — — — — —.

Ode 5, which being Isosyllabic belongs clearly to Group iv, owes its position, presumably, to the final editor. An early editor who seems to have liked to

ALPHABETICAL ARRANGEMENT

put similar themes together is probably responsible for the position of Ode 2, an introductory poem. The final editor perhaps put Ode 3 after it, through a confusion between *νόμους* and *νομούς*.^a The same Ode was itself once perhaps introductory to a book or part of a book from which some of these Odes were taken

Lastly, it should be observed that certain groups of initial letters suggest that some of the sources were arranged alphabetically. This occurs particularly in the latter part of Group 1. Alphabetical arrangement is suggested for the source of Groups i and ii as well as for that of Group iii by the following figures :

Group	1.	Initials from A to Θ	11 Odes = one in 1 45
"	ii.	" " "	5 Odes = one in 2 50
"	iii. ^b	" " "	2 Odes = one in 7 00.

We thus have two fairly distinct stages :

Groups i, ii, iii, taken together, of which the older stratum is probably pre-Gellian and the latter probably pre-Synesian ;

Group iv, probably post-Synesian, but not much if at all later than Sophronius (*Odes of this group will be found marked with a † in the text*)

With regard to the pre-Gellian stratum it should be noted that one Ode (14) looks as if it might belong to the Alexandrian Age. In its list of towns it speaks of Alexandria but not of Rome. If it is pre-Roman it must be earlier than the destruction of Corinth in 146 B.C., and the contrast between Athens and Achaia favours this view. Now Corinth was part of the pre-Roman Achaia for the half-

^a Both accented *νόμους* in ms.

^b Not counting the last three.

CONCLUSIONS

century before its destruction. This Ode may belong, then, to the first half of the 2nd Century B.C. Yet the figures for this Ode do not differ very remarkably from those for Ode 4

	A	B
Ode 4 (Gellius)	8 00	2 00
„ (Philippus)	11 00	2 20
Ode 14	3 37	1 55,

for, as we have seen, B is a truer indication than A. The Ode which mentions the Parthians (27), whose figures, A 12·00 and B 2 00, are very close to those of Ode 4, may have been written at any time after, say, 50 B.C.

For the popularity of this form in the 1st and 2nd Centuries we may compare Terentianus Maurus *On Metre*, 2489 ff. and 2849 ff. Writing about A.D. 180 he speaks of the Anacreontic metre as frequent in Petronius^a and found in several other Latin poets. And there are two epitaphs and one dedication in Bucheler's collection of Latin Metrical Inscriptions. These include Hadrian's epitaph on his horse Borysthenes^b and a poem which probably refers to Marcus Aurelius and Lucius Verus^c. Hadrian's poem^d has 7 lines which scan — ∪ ∪ ∪ ∪ ∪, the remaining 7 are hemiambic (∪). The other epitaph^e has 5 Ionics in 9 lines (=1·80) and begins ∪ in all lines but two (∪). The dedication^f has 5 Ionics in 14 lines (=2·80), and the beginnings are equally divided between — and ∪^g.

On the whole we may decide that the oldest Odes

^a Died 66. ^b H reigned 117–138. ^c 161–169.

^d Buch 1522. ^e Buch. 1521. ^f 1519.

^g Cf. also the gems described *CIG* 7293 ff. λέγουσιν ἀθέλουσιν | λεγέτωσαν· οὐ μέλει μοι | σὺ φίλει με συμφέρεи σοι.

CONCLUSIONS

of the pre-Gellian stratum belong, at the earliest, to the 2nd Century before Christ. They are probably mostly of the century between 50 B.C. and A.D. 50. These, as we have seen, appear to be those which combine a low B with a high A (but we must star as less certain the Odes of less than ten lines) .

3*, 4, 6*, 13, 16 (perhaps by the author of 3, cf. ll. 1 and 6), 23, 24, 27*, 35, 55, 56, 57 ;

and there is also some presumption in favour of the higher antiquity of any Ode of this class where B is remarkably low :

8, 14 (also connected alphabetically with 15), 39*, 45, 47, 51*, 60b.

A fourth test, which we have called D,^a favours among these the greater age of 3*, 23, and 35 (each early, be it noted, in its Group), and also of 11. Besides these there are three Odes whose brevity makes it possible that they are older than the AB test would make them :

18a*, 18b,* 26* (all in Group iv).

The lower antiquity of four more short Odes, 30, 54, 21, 52a, is suggested by their seeming alphabetical connexion with later Odes

This gives us for the oldest stratum—of which 4 are perhaps older than the rest—out of a total of 63 Odes, at most 23. at least 14. These we may take, with the reservation in the case of short Odes, to range from the 2nd Century B.C. to the middle of the 1st A.D. The later stratum of these three Groups, probably pre-Gregorian, would take us to about 350, the best perhaps belonging to the age

^a See pp. 131-2.

CONCLUSIONS

of Plutarch and Lucian (A.D. 50-180). The period of Group IV, mostly perhaps post-Gregorian but probably pre-Johannine, would seem to lie between 350 and 580. The oldest of these are apparently 18*a*, 18*b*, 21*, 22, 26, 37, 46. It is interesting to find that in this collection from a period of perhaps 600 years the more memorable Odes are not confined to any one age. The fourth Group contains songs still worth singing, some of them isosyllabic; the famous *Song to the Cricket* may be younger than Plutarch. And it is satisfactory to find among what our tests make the three oldest in the book, one of the songs chosen for translation by Heinick, *The Wounded Cupid*.

ΑΝΑΚΡΕΟΝΤΕΙΑ

1

- Ἀνακρέων ἰδὼν με
 ὁ Τήιος μελωδὸς
 ὄναρ γελῶν προσεῖπεν¹.
 καὶ γὰρ δραμὼν πρὸς αὐτὸν
 5 περιπλάκην φιλήσας.
 γέρων μὲν ἦν, καλὸς δέ,
 καλὸς δὲ καὶ φίλοινος².
 τὸ χεῖλος ὦζεν οἴνου,
 τρέμοντα δ' αὐτὸν ἤδη
 10 Ἔρωσ ἐχειραγώγει
 ὁ δ' ἐξελὼν καρῆνου
 ἔμοι στέφος δίδωσι.
 τὸ δ' ὦζ' Ἀνακρέοντος
 ἐγὼ δ' ὁ μωρὸς ἄρας
 15 ἐδησάμην μετώπῳ
 καὶ δῆθεν ἄχρι καὶ νῦν
 ἔρωτος οὐ πέπαυμαι.

TITLE OF BOOK: MS (A) Ἀνακρέοντος Τηίου συμποσιακὰ ἡμίμβια
 καὶ Ἀνακρεόντια καὶ τρίμετρα, and at end of book τέλος τῶν
 Ἀνακρέοντος συμποσιακῶν 1¹ Steph -B. MS λέγων προεῖπεν

² Brossius: MS φίλενος, which some would translate 'fond
 of the marriage-bed,' but the immediate context is of drink

THE ANACREONTEA

1

THE Teian lord of minstrelsy
Hailed me gaily in a dream ;
I ran and kissed him tenderly
Old he was, but fair did seem,
Fair and fond of merriment ;
Love his tottering footsteps led,
His lip of wine was redolent.
There was a garland on his head ;
He snatcht it off and held it out ;
It smelt of him ; and (silly lout !)
I took and bound it my fool brows above ;
And from that hour I've never ceased to love.^a

The ms has the TITLE· 'Convivial Half-Iambics of Anacreon of Teos and Anacreontea and Trimeters' ; and at the end of the book 'End of the Convivial Poems of Anacreon' ; *Anacreontea* may be an alternative title, *Trimeters* that of a section which the scribe failed to copy out.

^a INTRODUCTORY. Probably the introduction to the book from which the oldest of the poems were selected

THE ANACREONTEA

2

Δότε μοι λύρην Ὀμήρου
 φονίης ἄνευθε χορδῆς·
 φέρε μοι κύπελλα θεσμῶν,
 φέρε, καὶ¹ νόμους κεράσσω,
 5 μεθύων ὅπως χορεύσω,
 ὑπὸ σῶφρονος δὲ λύσσης
 μετὰ βαρβίτων αἰείδων
 τὸ παροίνιον βοήσω.
 δότε μοι λύρην Ὀμήρου
 10 φονίης ἄνευθε χορδῆς.

3

Ἄγε, ζωγράφων ἄριστε,
 λυρικῆς ἄκουε Μούσης
 γράφε τὰς πόλεις τὸ πρῶτον
 ἱλαράς τε καὶ γελώσας,¹
 5 φιλοπαίγμονας δὲ Βακχῶν
 ἑτεροχρόων ἐναύλους².

2 tit τοῦ αὐτοῦ βασιλικόν 'by the same, a song of the master of the feast' ¹ E. ms μοι from above ³ not separated from ode 2 in ms ¹ Scal: ll 3-4 follow l 6 in the ms ² E. ms φιλοπαίγμονες δὲ Βάκχαι | ἑτεροπνύους (marg ἑτεροπόρους) εν

INTRODUCTORY ODES

2

Comrades, give me Homer's lyre,
But change the chord of blood and fire ; ^a
 Bring cups to-day
 Of laws, not wine,
 That so I may
 The drink divine
 Mingle in
 Due 'rithmetic,
 Not too thin
 Nor yet too thick ^b
 I'd tippling be
 And dance and sing
 (But decently)
 To th' merry string ^c
Comrades, give me Homer's lyre,
But change the chord of blood and fire.

3

Come, best of limners, lend an ear
 To th' lyric Maid's decree .
Limn me the towns the palm that bear
 For laughter and for glee,
Limn me the jolly landscape where
 Pied Bacchanals be rovers,

^a ANOTHER INTRODUCTION. *Lit.* without the murderous string, i.e. eliminate the warlike element.

^b *lit.* bring me cups of ordinances, and let me mingle rules—perhaps a poem to the book from which some of these songs were taken.

^c *lit.* that I may dance tipsy, and may shout the drinking-song singing to the lyres in a decent frenzy.

THE ANACREONTEA

ὁ δὲ κηρὸς ἄν δύνηται,³
γράφει καὶ νομοὺς φιλούντων.⁴

4

Τὸν ἄργυρον τορεύων¹
Ἦφαιστέ μοι ποιήσον
πανοπλίαν μὲν οὐχί².
τί γὰρ μάχαισι κάμοι³;
5 ποτήριον δὲ κοῖλον
ὅσον δύνῃ βαθύνας⁴.
ποιεῖ δέ μοι⁵ κατ' αὐτὸ⁶
μήτ' ἄστρο μήτ' Ἀμαξαν,
μὴ στυγνὸν Ὠρίωνα.
10 τί Πλειάδων μέλει μοι,
τί δ' ἀστέρος Βοώτεω;⁸
ἀλλ' ἀμπέλους χλοώσας
καὶ βότρυας γελῶντας⁹
καὶ Μαινάδας τρυγώσας.
15 ποιεῖ δὲ ληνὸν οἴνου¹⁰
καὶ χρυσέους πατοῦντας
ὁμοῦ καλῶ Λυαίῳ
Ἐρωτα καὶ Βάθυλλον¹¹.

³ Barnes, cf 16 8. ms δύναιτο ⁴ E ms νόμους φιλ
⁴ tit τοῦ αὐτοῦ εἰς ποτήριον ἄργυροῦν, 'on a silver cup'
¹ so A. other mss τορεύσας ² om A P. xi, Cr
³ om A P xi, Cr ⁴ so A: other mss βάθυνον
⁵ G καὶ μὴ ποιεῖ ⁶ αὐτὸ G; other mss αὐτοῦ ⁷ om G
⁸ ll 10-11 om A P xi, Pl, Cr A τί γὰρ καλοῦ Βοώτου
⁹ ll 12-13 A, G ποιήσον ἀμπ μοι | καὶ β κατ' αὐτῶν (G αὐτὸ)
A. P xi, Pl, Cr end after l 13 with σὺν τῷ καλῶ Λυαίῳ
¹⁰ om G ¹¹ after l 15 A ends with ληροβάτας πατοῦντας, |
τοὺς σατύρους γελῶντας | καὶ χρυσοὺς τοὺς Ἐρωτας | καὶ Κυθήρην
γελῶσαν | ὁμοῦ καλῶ Λυαίῳ | Ἐρωτα κ' Ἀφροδίτην

THE WINE-CUP

And, if the pencil so may dare,
The pasture-lands of lovers.^a

4^b

Take your tools, but make for me,
Vulcan, no silver panoply ;^c
For what care I for wai's array ?
Make me the deepest cup you may.
No stars upon it, if you please,
Arcturus nor the Pleiades,
Nor yet the Wain ; Orion grim,
What have I to do with him ?^d
But grave me on't the clambering vine
And the laughing clusters fine,^e
And, gathering them, a Maenad crew ;
And make a winepress on it too,
And three gold figures treading there,
Love, Bacchus, and my fairest fair^f

^a ANOTHER INTRODUCTION ; AS DIRECTION TO A PAINTER OF A LANDSCAPE OF WINE AND LOVE. Pencil the Greek is 'wai,' referring to the process of painting known as encaustic. The position of this ode next to (in our ms, as part of) the preceding, is probably due to a confusion between νόμους, 'laws,' and νομούς, 'pasture-lands'

^b TO THE GRAVER, TO MAKE HIM A WINE-CUP. Cf. Gell N.A. xix. 9, *A P* vi 48 and *Plan*, *Cram An. Par.* iv 376

^c *lit.* working the silver in relief make me no, etc.

^d Cf. the Shield of Achilles in Homer, *Il* xviii. 482 ff.

^e The shortest (and oldest ?) version omits Arcturus and the Pleiades, and ends here with the line 'And with them the fair God of Wine'

^f The Greek is 'with the fair Lyaeus Love and Bathyllus.'

THE ANACREONTEA

5†

Καλλιτέχνα, τόρευσον
 ἦρος κύπελλον ἤδη¹
 τὴν πρῶτ' ἡμῖν τὰ τερπνὰ²
 ῥόδα φέρουσιν ὥρην
 5 ἀργυρέην διπλώσας³
 ποτὸν ποίει μοι τερπνόν
 τὰς τελετὰς παραινῶ,⁴
 μὴ ξένον μοι τορεύσης,
 μὴ φευκτὸν ἱστόρημα
 10 μᾶλλον ποίει Διὸς γόνον,
 Βάκχον Εὐιον ἡμῖν,
 μύστιν τε νάματος Κύπριν
 ὑμεναίους κροτοῦσαν⁵
 χάρασσ' Ἑρώτας ἀνόπλους
 15 καὶ Χάριτας γελώσας
 ὑπ' ἄμπελον εὐπέταλον
 εὐβότρυον κομῶσαν
 σύναπτε κούρους εὐπρεπεῖς,
 οἷς ἂν Φοῖβος ἀθύροι.⁶

6

Στέφος πλέκων ποτ' εὐρον
 ἐν τοῖς ῥόδοις Ἑρωτα,

5 tit ἄλλο εἰς τὸ αὐτὸ ποτήριον τοῦ αὐτοῦ Ἀνακρέοντος
 'another of Anacreon on the same cup' ISOSYLI ABIC
¹ ἦρος: ms ἔαρος ² τὴν E: ms τὰ ³ E: ms ἀργύρεον
 (marg ἀργυρέων μοι) δ' ἀπλώσας ⁴ E, cf 9 l ms gen
⁵ E. ms μύστις ναμ ἡ Κύπρις | ὑμεναίους κροτοῦσα (corruption
 following loss of *τεν* after *τιν*) ⁶ E, cf Pind P 5. 23
 Ἀπολλώνιον ἄθυρμα • ms ἂν μὴ Φ ἀθύρη 6 tit (A) τοῦ
 αὐτοῦ εἰς Ἑρωτα 'the same on Love,' (Pl) Ἰουλιανοῦ 'by
 24

THE FLY IN THE CUP

5^a

Graver famous, graver feat,
Make a cup the Spring to greet
The season that to man hath sent
The rose, that sweetest ornament,
Pray duplicate in silver line
To make my drinking sweet and fine
By all that 's holy I adjure ye
Grave me no unfamiliar story;^b
But grave me Bacchus, son of Jove,
To whom the jocund Maenad cries,
Grave me the Mystagogue of Love,^c
Chantress of epithalamies;
Then Cupids (but unarmed, I pray)
And the Graces laughing gay;
Last, 'neath leafy vine outspread
With clusters dangling overhead,
Some uichins dancing in a ring
Fit toys for Phoebus' dallying

6

Weaving a crown of posies
I found Love in the roses ;

^a AN IMITATION OF THE SAME.

^b *lit.* I advise you by the Mysteries do not 'chase' for me a strange or repulsive tale

^c The Greek is 'Cypris, mystic of the (marriage-)bath.'

Julianus,' ed Ald 'Ιουλιανού ἀπὸ ὑπάρχων Αἰγύπτου 'by Julian Ex-prefect of a division of Egypt,' the author of 70 epigrams in the *Anthology*, fl A.D. 532, but the ode is prob much earlier † See page 14

THE ANACREONTEA

καὶ τῶν πτερῶν κατασχῶν
 ἐβάπτισ' εἰς τὸν οἶνον,
 5 λαβὼν δ' ἔπινον αὐτόν¹.
 καὶ νῦν ἔσω μελῶν μου
 πτέροισι γαργαλίζει.

7

Λέγουσιν αἱ γυναῖκες·
 'Ἄνάκρεον, γέρων εἶ·
 λαβὼν ἔσοπτρον ἄθρει
 κόμας μὲν οὐκέτ' οὔσας
 5 ψιλὸν δέ σευ μέτωπον.
 ἐγὼ δὲ τὰς κόμας μὲν,
 εἴτ' εἰσὶν εἴτ' ἀπῆλθον,
 οὐκ οἶδα· τοῦτο δ' οἶδα,¹
 ὥς τῷ γέροντι μᾶλλον
 10 πρέπει τὸ τερπνὰ παίζειν,
 ὅσῳ πέλας τὰ Μοίρης.

8

Οὐ μοι μέλει τὰ Γύγῳ
 τοῦ Σάρδεων ἄνακτος·
 οὔθ' αἰρέει με χρυσός,¹
 οὔτε φθονῶ τυράννοισ.²
 5 ἐμοὶ μέλει μύροισιν
 καταβρέχειν ὑπήνην,

¹ Barnes: ms ἔπιον, Ald ἔπιθον 7 tit ἄλλο εἰς ἑαυτόν
 'another on himself' ¹ St: ms τὸ δὲ οἶδα 8 tit.
 εἰς τὸ ἀφθύνως ζῆν 'on being contented' ¹ A οὐδ' εἰλέ
 πῶ με ζῆλος (gloss from Archil 25 Bgk) ² so A Pl
 (but οὐδὲ): Cr. οὐ φθονέω τυράννοισ, A P xi οὐκ αἰνέω τ.

AGE CAN STILL PLAY

By th' wings I caught him up
And popped him in the cup ;
Then took and quaffed
It at a draught ;
And now, my heart within,
His wings play tickle-chin ^a

7

' You're old, Anacreon,'
The ladies say ; ' look on
' Your forehead in the glass, and see
' How thin your love-locks be.'

As for my hair, I wot
Not whe'r 'tis thin or not ,
But this I know, the nigher Death's day
The more should old men play ^b

8^c

Give me not Gyges' Sardian gold ;
Kings may keep their wealth untold ;
But give me nard
Upon my beard,

^a CUPID AS A FLY IN THE CUP. Cf. *Anth. Plan.* Bk. vii fin., Anacr. 81, Nicet Eugen. iii. 139.

^b AGE CAN STILL PLAY

^c WINE BETTER THAN WEALTH. Cf. *Anth. Pal.* xi. 47, *Plan.* fol. 277, Cram. *A P.* iv. 376, *Cod. Par.* 1630.

THE ANACREONTEA

- ἐμοὶ μέλει ῥόδοισιν
καταστέφειν κάρηνα·
τὸ σημερινὸν μέλει μοι,
10 τὸ δ' αὔριον τίς οἶδεν;
ὥς οὖν ἔτ' εὐδία 'στιν,³
καὶ πῖνε καὶ κύβευε
καὶ σπένδε τῷ Λυαίῳ,
μὴ νοῦσος, ἣν τις ἔλθῃ,
15 λέγῃ σε μηδὲ πίνειν.⁴

9

- "Ἄφες με, τοὺς θεοὺς σοι,
πιεῖν, πιεῖν ἀμυστί·
θέλω, θέλω μανῆναι.
ἐμαίνειτ' Ἀλκμαῖων τε
5 χῶ λευκόπους Ὀρέστης
τὰς μητέρας κτανόντες·
ἐγὼ δὲ μηδένα κτάς,
πιὼν δ' ἐρυθρὸν¹ οἶνον,
θέλω, θέλω μανῆναι.
10 ἐμαίνειτ' Ἡρακλῆς πρὶν
δεινὴν κλονῶν φαρέτρην
καὶ τόξον Ἰφίτειον·
ἐμαίνεταιο πρὶν Αἴας

³ ll. 11-15 om *A.P.* xi, *Pl.*, *Cr.* εὐδία 'στιν *B*: ms εὐδί'
ἔστιν (ὥς=έως) ⁴ *Scal.*, cf *Soph Phil* 101, *Aj* 1047·
ms λέγει σε μὴ δεῖ π 9 tit εἰς ἑαυτὸν μεμεθυσμένον, 'on
himself when drunk' 1 marg λευκὸν

A SWEET MADNESS

And roses round my brow. My care's to-day ;
To-morrow tell who may ^a

So while the days are calm and fine,
Come and toast the God of Wine ;
Let cups be tost,
Stakes won and lost,
Lest sickness come and say ' The time is up ;
Put down the festive cup ' ^b

9^c

By the Gods I conjure thee,
Let me drink and drink again ; ^d
For frenzied, frenzied would I be
O'er the blood of mother slain
Alcmaeon and the wild-footed
Orestes did their frenzy gain ; ^e
I, by taking no man's head.
But by draughts of liquor red—
Thus, thus would I be frenzied.

Hercules of yore ran mad
With the quiver and the bow
Of his friend th' Oechalian lad ^f ;
Mad ran Ajax once also

^a *lit* I care not for the things of Gyges, king of Sardis ; gold takes me not, nor do I envy despots , my care is to wet the hair of my lip with unguents, my care is to wreath my head with roses , my care is to-day ; who knows the morrow ?

^b *lit.* while it is still fine weather, drink and play dice and pour libations to Lyæus, lest if any disease come it may tell thee not even to drink The other versions omit the last five lines.

^c DRINK MAKES SWEET MADNESS.

^d The Greek is ' drink bumpers '

^e Alcmaeon slew Eriphyle, and Orestes Clytemnestra.

^f Iphitus.

THE ANACREONTEA

15 μετ' ἀσπίδος κραδαίνων
τὴν Ἑκτορος μάχαιραν·
ἐγὼ δ' ἔχων² κύπελλον
καὶ στέμμα τοῦτο χαίτης,
οὐ τόξον, οὐ μάχαιραν,
θέλω, θέλω μανῆναι

10

τί σοι θέλεις ποιήσω,
τί σοι, λάλ' ὦ χελιδόν¹;
τὰ ταρσά σευ τὰ κοῦφα
θέλεις λαβὼν ψαλίζω;
5 ἢ μᾶλλον ἔνδοθέν σευ
τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
ἐκεῖνος, ἐκθερίζω;
τί μευ καλῶν ὀνείρων
ὑπορθρίαισι φωναῖς
10 ἀφήρπασας Βάθυλλον;

11

Ἑρωτα κήρινόν τις
νεηνίης ἐπώλει·
ἐγὼ δέ οἱ παραστὰς
'Πόσου θέλεις' ἔφην 'σοὶ
5 τὸ τευχθὲν ἐκπρίωμαι,'
ὁ δ' εἶπε Δωριάζων

² St: ms ἔχω 10 tit τοῦ αὐτοῦ εἰς χελιδόνα ¹ λάλ' ὦ
St. ms λάλεω from below 11 tit τοῦ αὐτοῦ εἰς Ἑρωτα κήρινον
'the same on a waxen Cupid'

TO THE SWALLOW

Brandishing the sword and shield
Of doughty Hector erst laid low ; ^a
But cup would I and garland wield
Leaving sword and bow afield—
Thus, thus would I to frenzy yield.

10 ^b

How shall I serve you, chattering Swallow ?
Clip your wayward wings about ?
Or Tereus follow
And your glib tongue cut out ?
Why should your matin talk above ^c
Rob my sweet dreams of my love ? ^d

11 ^e

This morn I spied a peddling lout
That hawked a waxen Love about.
I went to him ; ' How much ? ' I said
In his own tongue ^f he answerèd

^a The sword with which A. slew himself had been given him by Hector as a present.

^b TO THE SWALLOW, NOT TO DISTURB HIS LOVE-DREAMS.

^c *i.e.* in the eaves.

^d My love : the Greek is ' Bathyllus.' What was dreamt just before dawn was supposed to come true.

^e THE PEDLAR WHO SOLD CUPIDS.

^f The Greek is ' in the Doric dialect '

THE ANACREONTEA

- 'Λάβ' αὐτὸν ὀππόσου λῆς,
 ὅκως ἂν ἐκλάθω νιν¹
 οὐκ εἰμὶ κηροτέχνας,²
 10 ἀλλ' οὐ τι λῶ³ συνοικεῖν
 "Ερωτι παντορέκτα,
 'Δὸς οὖν, δὸς αὐτὸν ἡμῖν
 δραχμῆς, καλὸν σύνευνον.'
 "Ερωσ, σὺ δ' εὐθέως με
 15 πύρωσον· εἰ δὲ μή, σὺ
 κατὰ φλογὸς τακῆση

12†

- Οἱ μὲν καλὴν Κυβήβην
 τὸν ἡμίθην "Αττιν
 ἐν οὔρεσιν βοῶντα
 λέγουσιν ἐκμανῆναι.
 5 οἱ δὲ Κλάρου παρ' ὄχθαις
 δαφνηφόροιο Φοίβου
 λάλον πιόντες ὕδωρ
 μεμνηνότες βοῶσιν.
 ἐγὼ δὲ τοῦ Λυαίου
 10 καὶ τοῦ μύρου κορεσθεῖς
 καὶ τῆς ἐμῆς ἐταίρης
 θέλω, θέλω μανῆναι.

¹ E: ms ὅπως (corr. to ὅμως) and ἐκμάθης νιν (corr. to πᾶν)
² ms -τέχνης ³ Pauw: ms οὐ θέλω 12 tit εἰς "Αττιν
 τοῦ αὐτοῦ 'the same on Attis'

A SWEET SURFEIT

'Ony 's the price that ye shall pay,^a
'Gin I forget him frae this day ;
'For I'm nae toyman ; all I'm willin'
'Is to rid me of a villain '^b
'Then take a shilling,' answered I,
 'A shilling for a pretty elf.'^c
And now, Love, haste and make me fry,
 Or you shall melt in flames yourself.

12^d

'Twas Cybelè the fair, 'tis said,
That o'er the mountains raving made
 Half-woman Attis rove ;^e

And who by holy Clarus' hill
Taste laurell'd Phoebus' wordy rill^f
 Do shrieking madmen prove.

And what shall be my madding-stuff ?
A surfeit sweeter than enough
 Of wine and myrrh and love.^g

^a *lit* take him for what price you like.

^b *lit.* I do not like to live with all-doing (*i e.* stick-at-nothing) Love

^c *lit* bedfellow.

^d WINE AND LOVE THE SWEETEST OF SURFEITS.

^e *lit.* Some say it was shouting fair Cybelè that A. went mad in the hills.

^f The priestess prophesied after drinking of the sacred spring, *cf* Luc. *Bis Acc* 1, Tac. *An* 11 54.

^g *lit* but as for me, I wish, I wish to go mad surfeited with Lyaeus, with unguent, and with my girl-comrade.

THE ANACREONTEA

13

- Θέλω, θέλω φιλήσαι.
 ἔπειθ' Ἔρωσ φιλεῖν με·
 ἐγὼ δ' ἔχων νόημα
 ἄβουλον οὐκ ἐπέισθην.
 5 ὁ δ' εὐθὺ τόξον ἄρας
 καὶ χρυσέην¹ φαρέτρην
 μάχη με προῦκαλεῖτο.
 κἀγὼ λαβὼν ἐπ' ὤμων
 θώρηχ', ὅπως Ἀχιλλεύς,
 10 καὶ δοῦρα καὶ βοείην
 ἐμαρνάμην Ἔρωτι.
 ἔβαλλ', ἐγὼ δ' ἔφευγον·
 ὡς δ' οὐκέτ' εἶχ' οἰστούς,
 ἥσχαλλεν, εἶτ' ἑαυτὸν
 15 ἀφῆκεν εἰς² βέλεμνον·
 μέσος δὲ καρδίας μεν
 ἔδυνε καὶ μ' ἔλησεν³.
 μάτην δ' ἐχὼ βοείην·
 τί γὰρ βάλω μιν⁴ ἔξω,
 20 μάχης ἔσω μ' ἐχούσης;

14

Εἰ φύλλα πάντα δένδρων
 ἐπίστασαι κατεπιπεῖν,
 εἰ κυματωγὲς¹ εὐρεῖν
 τὸ τῆς ὄλης θαλάσσης,

13 tit. τοῦ αὐτοῦ εἰς Ἔρωτα, 'the same on Love' ¹ ms
 χρυσίην ² 'for, to serve as', oi read ὡς ³ Jacobs:
 ms ἔλυσεν ⁴ B (or φορῶ μιν? E): ms βάλομεν 14 tit
 τοῦ αὐτοῦ εἰς ἔρωτας, 'the same on loves' ¹ i e κυματοαγὲς
 E, cf. Soph. O C 1243: ms κυματῶδες

A FIGHT WITH CUPID

13

I dearly long to love. One day
Love bade me do 't,
I, like a fool, said nay

He took his quiver gold-bedight
And bow to boot,
And challenged me to fight.

Like Peleus' son cuirass I sought
And armament
Of shield and spear, and fought.

He shot, I ran ; his shafts all sped,
Angered he sent
Himself at me instead.

He pierced my inmost heart, and laid
Me wasted quite ;
My buckler's useless made

For what is outward equipage,
When he the fight
Doth still within me wage ? ^a

14 ^b

If you can count the leaves of all the trees,
The sands of all the seas,

^a THE FIGHT WITH CUPID. *lit.* why (or what) should I cast at him outside when battle possesses me within? But a more probable reading makes 'why should I wear it (the shield) outside, when,' etc.

^b A CATALOGUE OF LOVES.

THE ANACREONTEA

- 5 σὲ τῶν ἐμῶν ἐρώτων
μόνον ποῶ λογιστήν.
πρῶτον μὲν ἐξ Ἀθηνῶν
ἔρωτας εἵκοσιν θὲς
καὶ πεντεκαίδεκ ἄλλους.
- 10 ἔπειτα δ' ἐκ Κορίνθου
θὲς ὄρμαθους ἐρώτων·
Ἀχαΐης γάρ ἐστιν,
ὅπου καλαὶ γυναῖκες.
τίθει δὲ Λεσβίους μοι
- 15 καὶ μέχρι τῶν Ἰώνων
καὶ Καρίης Ῥόδου τε²
δισχιλίους ἔρωτας
τί φῆς; ἐκηριώθης³,
οὐπω Σύρους ἔλεξα,
- 20 οὐπω πόθους Κανώβου,
οὐ τῆς ἅπαντ' ἐχούσης
Κρήτης,⁴ ὅπου πόλεσσιν
Ἔρως ἐποργιάζει.
τί σοι θέλεις <μ'> ἀριθμεῖν⁵
- 25 καὶ τοὺς πέρα Γαδεύρων⁶
τῶν Βακτριῶν τε κ' Ἰνδῶν⁷
ψυχῆς ἐμῆς ἔρωτας;

15

- Ἐρασίμῃ πέλεια,
πόθεν, πόθεν πετᾶσαι¹;
πόθεν μύρων τοσούτων
ἐπ' ἡέρος θέουσα
- 5 πνεῖεις τε καὶ ψεκάζεις;
τί ἐστὶ σοι μέλει δέ²;

A CATALOGUE OF LOVES

Then will I have you Lord High Reckoner be
Of loves to me

First twenty loves, nay, thirty-five set down
From Athens town,

And loves in bunches then from Corinth city
(Achaean girls are pretty);^a

To Lesbos, Rhodes, Ionia, Caria come
And fifty score's the sum

What? does your poor head swim? there's Syria yet,
And don't forget

Egypt, nor Crete,^b where all wares may be had
And Love runs mad.^c

Shall I add loves beyond Gadire that fall,
Ind, Bactria, and all?^d

15^e

Whence come you, Dove so dear,
Whence through the airy sphere
Your course have bent

All balm-besprink?

What is your errand here?

^a *lit.*, it is in Achaea, where the women are pretty.

^b An ancient variant was 'Rome,' but the sequel proves
'Crete' the older reading

^c *lit.* Love revels among the cities.

^d Gadire is Cadiz, Bactria Afghanistan.

^e THE DOVE'S ERRAND.

² St: ms Καρίην 'Ρόδον τε ³ B: ms ἀεὶ ληρωθεὶς ⁴ ms
marg 'Ρώμης ⁵ μ' sugg. Preisendanz ⁶ E: ms
τ Γαδείρων ἐκτὸς ⁷ τῶν: Brunck τοῦς 15 tit. τοῦ
αὐτοῦ εἰς περιστέραν, 'the same on a dove' ¹ Pauw. ms
πέτασαι ² E, cf. Ar. *Thesm* 193: ms τίς ἐστι, κτλ

THE ANACREONTEA

- ‘Ἀνακρέων μ’ ἔπεμψε
 πρὸς παῖδα, πρὸς Βάθυλλον,
 τὸν ἄρτι τῶν ἀπάντων
 10 κρατοῦντα καὶ τύραννον.
 πέπρακέ μ’ ἡ Κυθήρη³
 λαβοῦσα μικρὸν ὕμνον·
 ἐγὼ δ’ Ἀνακρέοντι
 διακονῶ τοσούτου.⁴
 15 καὶ νῦν, ὄρᾱς,⁵ ἐκείνου
 ἐπιστολὰς κομίζω·
 καὶ φησιν εὐθέως με
 ἐλευθέρην ποιήσειν
 20 ἐγὼ δέ, κῆν ἀφή με,
 δούλη μενῶ παρ’ αὐτῷ
 τί γάρ με δεῖ πετᾶσθαι⁶
 ὄρη τε καὶ κατ’ ἀγροὺς
 κἄν’ δένδρεσιν καθίζειν
 φαγοῦσαν ἄγριόν τ;
 25 τὰ νῦν ἔδω μὲν ἄρτον
 ἀφαρπάσασα χειρῶν
 Ἀνακρέοντος αὐτοῦ·
 πιεῖν δέ μοι δίδωσι
 τὸν οἶνον ὃν προπίνει·
 30 πιοῦσα δ’ ἀγχορεύω⁷
 καὶ δεσπότη κρέκοντι⁸
 πτεροῖσι συγκολάπτω¹⁰.
 κοιμωμένου¹¹ δ’ ἐπ’ αὐτῷ
 τῷ βαρβίτῳ καθεύδω [over]

³ Faber· ms με K ⁴ E, ‘and that’s the price A paid
 for my services’: ms τοσαῦτα ⁵ St: ms οἶας ⁶ Sitz:
 ms πέτασθαι ⁷ Pauw: ms καὶ ⁸ Hanssen: ms ἄν
 χορεύσω ⁹ B-E: ms δεσπότην Ἀνακρέοντα ¹⁰ E· ms
 σὺν καλύψω glossed συσκιᾶσω ¹¹ B· ms -νη

THE DOVE'S ERRAND

' Anacreon's business brings
' This way my wandering wings
 ' To 's heart's delight,
 ' Bathyllus hight,
' Now king of all his kings.

' Of Venus bought he me,
' His courier to be,
 ' For one poor song ;
 ' He says ere long
' He 'll set his courier free.^a

' E'en so, in servitude
' I'll stay : o'er wold and wood
 ' Why vagrant it
 ' On trees to sit
' And feed on wild-birds' food ?

' Now, bread 's my meat in store
' From his own hands, and more,
 ' Red wine I sup
 ' From out the cup
' Where he hath supped before.

' Then to his verse's chime
' I clap my wings in time ;^b
 ' And soon, when sleep
 ' His eye doth steep,
' Dream on his lyre sublime. [over]

^a The Greek is 'Cytherea has sold me for a little song, and I serve Anacreon for that price, and now, as you see, I carry his letters ; and he says that he will presently set me free.'

^b The ref. is apparently to the antics of a dove when it coos, but 'clapping the wings' does not suit this very well, and the reading is not certain

THE ANACREONTEA

35 ἔχεις ἅπαντ'· ἄπελθε·
λαλιστέραν μ' ἔθηκας,
ἄνθρωπε, καὶ κορώνης³

16

"Ἄγε, ζωγράφων ἄριστε,¹
γράφε, ζωγράφων ἄριστε,
'Ροδίας² κοίρανε τέχνης,³
ἄπεουσας, ὡς ἂν εἴπω,
5 γράφε τὴν ἐμὴν ἑταίρην.
γράφε μοι τρίχας τὸ πρῶτον
ἁπαλὰς τε καὶ μελαίνας
ὃ δὲ κηρὸς ἂν δύνηται,
γράφε καὶ μύρου πνεούσας.
10 γράφε δ' ἐξ ὅλης παρειῆς
ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.
τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μηδὲ⁴ μίσγε,
15 ἐχέτω δ', ὅπως ἐκείνη,
τὸ λεληθότως σύνοφρυ⁵
βλεφάρων ἵτις κελαινὴ⁶
τὸ δὲ βλέμμα νῦν ἀληθῶς
ἀπὸ τοῦ πυρὸς ποιήσον,
20 ἅμα γλαυκὸν ὡς Ἀθήνης,
ἅμα δ' ὑγρὸν ὡς Κυθήρης.
γράφε ῥῖνα⁷ καὶ παρειὰς
ρόδα τῷ γάλακτι μίξας

16 tit τοῦ αὐτοῦ εἰς κόρην, 'the same on a girl' ¹ this
line perhaps an incorporated gloss from Ode 3 ² St
ms ῥοδέης ³ this line being the only Ionic in an Ode
of 34 lines is perhaps an addition ⁴ ms μήτε ⁵ St

TO A PAINTER

' Now, Sir, I've said my say ;
' You 've made me piate all day ;
 ' No talking crow
 ' Would chatter so ;
' Enough ; pray go your way.'^a

16^b

Come, master of the Rhodian art^c
And draw the darling of my heart ,
She's absent, but your paint lay on
To her swain's dictation
Make soft and black the hair of her
And, if brush may,^d to smell of myrrh ;
Make her full-face, the locks of jet
Over ivory temples set ;
Her eyebrows neither join nor sever,
But make (as 'tis) that selvage never
Clearly one nor surely two ;^e
Her glance be fire (no mimic hue)
Like Pallas grey, like Venus tender ;
For her cheeks and nose to render
Mingle rose-leaves with the cream ;

^a The Greek is ' you have all , go your way ; you have made me more talkative, sir, than a very crow.'

^b TO A PAINTER, HOW TO PAINT HIS BELOVED.

^c Painting.

^d The Greek is ' if wax may, to smell of perfume.'

^e Cf Theocr viii. 72 , *lit.* divide not nor mingle, pray, the mid-eyebrow, but let the black edging of her eyes have, as it has (in reality), the hardly noticeable joined-eyebrow-ness.

or keep ms -vv as neuter ? E, see on 28 6

⁶ E. ms acc.

⁷ St: ms *πίνας*

THE ANACREONTEA

25 γράφε χεῖλος οἶα Πειθοῦς
 προκαλούμενον φίλημα.
 τρυφεροῦ δ' ἔσω γενείου
 περι λυγδίνῳ τραχήλῳ
 Χάριτες πέτοινο πᾶσαι.
 30 στόλισον τὸ λοιπὸν αὐτὴν
 ὑποπορφύροισι πέπλοις,
 διαφαινέτω δὲ σαρκῶν
 ὀλίγον, τὸ σῶμ' ἐλέγχον.
 ἀπέχει βλέπω γὰρ αὐτήν·
 τάχα, κηρέ, καὶ λαλήσεις.

17

Γράφε μοι Βάθυλλον οὕτω
 τὸν ἑταῖρον ὥς διδάσκω·
 λιπαρὰς κόμας ποιήσον,
 τὰ μὲν ἔνδοθεν μελαίνας,
 5 τὰ δ' ἐς ἄκρον ἡλιώσας.¹
 ἔλικας δ' ἐλευθέρους μοι
 πλοκάμων ἄτακτα συνθεῖς
 ἄφες ὥς θέλωσι κεῖσθαι
 ἀπαλὸν δὲ καὶ δροσῶδες
 10 στεφέτω μέτωπον ὀφρὺς
 κυανωτέρῃ δρακόντων
 μέλαν ὄμμα γοργὸν ἔστω
 κεκερασμένον γαλήνῃ,
 τὸ μὲν ἐξ Ἀρηος ἔλκον,²
 15 τὸ δὲ τῆς καλῆς Κυθήρης,
 ἵνα τις τὸ μὲν φοβῇται³

17 tit. *eis* νεώτερον Βάθυλλον, 'on the younger Bathyllus'

¹ τὰ μὲν . . . τὰ δ' St. ms τὰς μὲν . . . τὰς δ'

² St: ms -ων

³ St: ms -εῖται

TO A PAINTER

And that the lip like hers may seem,
Make it what Persuasion's is,^a
Provocation to a kiss ;
And then beneath a shapely chin
Let every Grace fly out and in
About a marble throat ; the rest
Be in a chastened purple drest,
But let her flesh peep here and there
The lines of beauty to declare.^b
You've limned her to the life, so take your price ;^c
You, colours, will be speaking in a trice.

17^d

Limn me thus the lad I love^e
Sleek and shining make his hair,
Dark beneath, sun-bright above,
And let the love-locks free as air
Lie as they will, disordered, there ;
Make his forehead soft as dew
And wreath 't with brows of snaky hue ;
For 's dark eyes mix fierceness bright
With a calm and gentle light,
This from the mighty War-God brought,
That in Cytherea sought,
This to affright us when he looks,

^a The Greek is 'and make her lip like Persuasion's'

^b *lit.* let a little of the flesh show through, proving (the existence of) the body.

^c The Greek is 'it is enough, for I see herself'

^d AN IMITATION OF THE SAME.

^e Lad : the Greek is 'Bathyllus.'

THE ANACREONTEA

- τὸ δ'⁴ ἀπ' ἐλπίδος κρεμάται ⁵
 ῥόδεον⁶ δ' ὅποια μῆλον
 χνοῖην ποίει παρειήν·
 20 ἐρύθημα δ' ὥς ἂν Αἰδοῦς,
 δύνασαι γάρ, ἐμποίησον.⁷
 τὸ δὲ χεῖλος οὐκέτ' οἶδα
 τίνι μοι τρόπῳ ποιήσεις
 ἀπαλὸν γέμον τε πειθοῦς ⁸
 25 τὸ δὲ πᾶν ὁ κηρὸς αὐτὸ⁹
 ἐχέτω λαλοῦν σιωπῇ.¹⁰
 μετὰ δὲ πρόσωπον ἔστω
 τὸν Ἀδώνιδος παρελθών¹¹
 ἐλεφάντινος τράχηλος
 30 μεταμάζιον δὲ ποίει
 διδύμας τε χεῖρας Ἑρμοῦ,
 Πολυδεύκεος δὲ μηρούς,
 Διονυσίην δὲ νηδύν·
 ἀπαλῶν δ' ὕπερθε μηρῶν,
 35 μηρῶν τὸ πῦρ ἐχόντων,
 ἀφελῇ ποιήσον αἰδῶ
 Παφίην θέλουσαν ἤδη
 φθονερὴν ἔχεις δὲ τέχνην,
 ὅτι μῇ¹² τὰ νῶτα δεῖξαι
 40 δύνασαι· τὰ δ' ἦν ἀμείνω.
 τί με δεῖ πόδας διδάσκειν;
 λάβε μισθὸν ὅσσον εἵπηρς,¹³
 τὸν Ἀπόλλωνα δὲ τοῦτον
 καθελὼν ποίει Βάθυλλον·
 45 ἦν δ' ἐς Σάμον ποτ' ἔλθης,
 γράφε Φοῖβον ἐκ Βαθύλλου.

⁴ St: ms τοῦ δ' ῥοδινὴν corr. to ῥοδέην

⁵ St ms κρέματα

⁶ r

⁷ B: ms δ. βαλεῖν ποίησ

TO A PAINTER

To keep us that on tenterhooks.
 Sample for his downy cheek
 In a rosy apple seek ;
 For the blush that on it lies,
 Take, as you may take, Modesty's ;
 The lip, I know not how you'll draw 't
 With softness and persuasion fraught,
 But let the silent colours be
 A speaking taciturnity
 So far the face ; let the neck's charms
 Out-ivory Adon's ; breast and arms
 From Mercury take ; let Pollux tell ye
 Where to get thighs, and Bacchus belly ;
 Where those tender thighs commence
 Mix love with shamefast innocence ^a
 Your art 's a niggard ; else it would
 Add back to front, and better good.
 What need to tell how 's feet to make ?
 Enough ; the fee 's whate'er you 'll take.
 Lift yon Phoebus from his nail ;
 There Bathyllus' pattern is ;
 And if to Samos e'er you sail.
 Take Phoebus' portraiture from his.^b

^a *lit* and above the tender thighs, thighs which possess fire, make a simple shame (*or* modesty) that already desires the Paphian.

^b Metre suggests that line 35 and the last 4 of the Ode are additions.

⁸ τε St: ms τὸ ⁹ Ε (τὸ πᾶν adverbial): ms αὐτὸς
¹⁰ λαλοῦν B ms -ῶν ¹¹ Salm· ms τὸ δ' A παρῆλθ(ε)
¹² St· ms μοι ¹³ ὅσσον St: ms ὅσον

THE ANACREONTEA

18A†

Δότε μοι, δότ', ὦ γυναῖκες,
 Βρομίου πιεῖν ἄμυστί·
 ἀπὸ καύματος γὰρ ἤδη
 πυρεθεῖς¹ ἀναστενάζω.
 5 δότε δ' ἀνθέων ἐκείνου
 στεφάνους οἷοις πυκάσσω²
 τὰ μέτωπά μου 'πίκαιτα'.³
 τὸ δὲ καῦμα τῶν ἐρώτων
 κραδίη τίνι σκεπάσσω;⁴

18B†

Παρά τὴν σκιὴν Βαθύλλου
 καθίσω· καλὸν τὸ δένδρον,
 ἀπαλὰς σίει δὲ χαίτας¹
 μαλακωτάτων κλαδίσκων.²
 5 παρὰ δ' αὐτὸν ἡρεμίζει³
 πηγὴ ῥέουσα πειθῶ.⁴
 τίς ἂν οὖν ὄρων παρέλθοι
 καταγώγιον τοιοῦτο;

19

Αἰ Μοῦσαι τὸν Ἔρωτα
 δῆσασαι στεφάνοις
 τῷ Κάλλει παρέδωκαν·

18a tit. τοῦ αὐτοῦ ἐρωτικὸν ψῆδριον, 'by the same, a little love-poem'
 to προδοθεῖς¹ from πυρέσσω, E: ms πυρωθεῖς corr.
 ὡς πυκάζω² E (or ὅπως?): ms δ' οἷους πυκάζω B δόθ'
³ E, cf. ἐπικαίω: ms μου 'πικαίει (ει corr. to ω)
⁴ ms κραδίη (as voc Longepierre) τινι σκεπάζω (ζ corr to σ)
 18b tit. ἄλλο εἰς τὸν αὐτὸν (sc. Βαθύλλον) 'another to Bathyllus'
¹ St., cf. Anacr. 50· ms δ' ἔσεισε χ² B. ms dat. sing.
³ E· ms ἐρεθίζει⁴ E: ms πιθοῦς (i.e. πειθοῦς) 19 tit.
 ἄλλο εἰς Ἔρωτα, τοῦ αὐτοῦ, 'by the same, another on Love'

BATHYLLUS' BEAUTY

18A

Give me the Wine-God's bowl,
Ladies, I would drink deep :
These fever-fostering hours
Do make me weep

Give me the Wine-God's flowers
My burning brow to cover ;
But what can shade the soul
Of fevered lover ? ^a

18B ^b

Beneath Bathyllus' shade I'll sit ;
'Tis prettiest of trees,
And soft the dainty sprays of it
Toss on the breeze ;

Beside it sweet Persuasion's brook
Goes peacefully ;
What wayfarer so fair a nook ^c
Could see and pass it by ?

19 ^d

Young Love the Muses nine
Bound once in flowery twine
And made him Beauty's slave ;

^a TO THE LADIES, TO COMFORT HIS LOVE WITH WINE

^b BATHYLLUS' BEAUTY.

^c The Greek is 'inn.'

^d CUPID BEAUTY'S SLAVE Cf Nicet Eugen. II. 227.
Apparently an inscription for a picture.

THE ANACREONTEA

καὶ νῦν ἡ Κυθήρεια
 ζητεῖ λύτρα φέρουσα
 λύσασθαι τὸν Ἑρωτα.
 κἄν λύσῃ δέ τις αὐτόν,
 οὐκ ἔξεισι, μενεῖ δέ.¹
 δουλεύειν δεδίδακται.

20†

Ἕδυμελὴς Ἀνακρέων,
 ἡδυμελὴς δὲ Σαπφώ.
 Πινδαρικόν τι δέ μοι μέλος¹
 συγκεράσας τις ἐγχείοι.
 5 τὰ τρία ταῦτά μοι δοκεῖ
 καὶ Διόνυσος ἐλθὼν²
 καὶ Παφίη λιπαρόχροος
 καὐτὸς Ἑρως ἂν ἐκπιεῖν.³

21†

Πηγὴν μὲν αἶα πίνει,
 πίνει δὲ δένδρε' αἶαν¹
 πίνει θάλασσο' ἀναύρους,²
 ὁ δ' ἥλιος θάλασσαν,
 5 τὸν δ' ἥλιον σελήνη.
 τί μοι μάχεσθ', ἑταῖροι,
 καὐτῷ θέλοντι πίνειν;

22†

Ἕ Ταντάλου ποτ' ἔστη
 λίθος Φρυγῶν ἐν ὄχθαις,

¹ μενεῖ St ms μένει 20 tit. ἄλλο 'another' ¹ τι δέ E:
 ms τὸδε ² Herm. ms εἰσελθὼν ³ Herm: ms λὰν ἐπίειν
 21 tit ἄλλο 'another' ¹ E, C.R., 1914, 132: ms ἡ γῆ

A PRESCRIPTION

- Now Venus would him free,
And ransom brings ; but he
Grown used to slavery
His mistress will not leave.^a

20

Anacreon's wine is sweet enough,
And Sappho's sweet may be ,
But add a drop of Pindar's stuff
Before you fill for me.
These three together mixed, methinks,
Would draw Gods from above ;
Bacchus would quaff this drink of drinks,
Bright Venus, yea, and Love.^b

21

Earth drinks the brook, and tree
The earth ; and even so
The sea the river, sun the sea,
And moon the sun Then why make ye,
My comrades, this ado,
If I 'ld be drinking too ?^c

22^d

A stone on Phrygia's hills, they say,
Was daughter of an Argive king ;^e

^a The Greek adds ' even if he be loosed.'

^b A PRESCRIPTION FOR SONGS OF LOVE AND WINE.
Apparently a poem introductory to a collection of Love-Eulogies.

^c TO HIS COMRADES, TO JUSTIFY HIMSELF IN DRINKING.

^d TO HIS BELOVED, THAT HE WOULD FAIN BE HER SERVANT.

^e The Greek is ' the daughter of Tantalus (Niobe) once stood as a stone in the hills of Phrygia.'

μέλαινα π , π δένδρεα δ' αὐτὴν ² Heskin, cf 31 4. ms
θάλασσα δ' αὐρας 22 tit. ἄλλο εἰς κόρην 'another, to a girl'

THE ANACREONTEA

καὶ παῖς ποτ' ὄρνις ἔπτη
Πανδίωνος χελιδών.

- 5 ἐγὼ δ' ἔσοπτρον εἶην
ὅπως αἰὲς βλέπης με·
ἐγὼ χίτων γενοίμην
ὅπως αἰὲς φορῇς με·
ὑδωρ θέλω γενέσθαι
10 ὅπως σε¹ χρώτα λούσω·
μύρον, γύναι, γενοίμην
ὅπως ἐγὼ σ' ἀλείψω².
καὶ ταινίη δὲ μασθῶ
καὶ μάργαρον τραχήλῳ
15 καὶ σάνδαλον γενοίμην·
μόνον ποσὶν πάτει με.

23

- Θέλω λέγειν Ἀτρεΐδας,
θέλω δὲ Κάδμον ᾄδειν,
ἃ βάρβιτος δὲ χορδαῖς
Ἔρωτα μούνον ἤχει
5 ἤμευσα νεῦρα πρῶην
καὶ τὴν λύρην ἄπασαν·
καὶ γὰρ μὲν ἦδον ἄθλους
Ἡρακλέους λύρη δὲ
ἔρωτας ἀντεφώνει
10 χαίροιτε λοιπὸν ἡμῖν,
ἦρωες¹· ἡ λύρη γὰρ
μόνους ἔρωτας ᾄδει.

¹ σε St. ms σεῦ ² Brunck ms ἀλείφω
κιθάραν τοῦ αὐτοῦ 'by the same, on his lyre'
ἔρωτες

23 tit eis
¹ St: ms

THE DISOBEDIENT LYRE

Pandion's child ^a once passed away
To be a swallow on the wing.
My wish it were your glass to be,
That you might ever gaze on me ;
And I would be your lawny vest,
That you might aye be in me drest ;
And I would turn to watery wave
That I your pretty cheek might lave ;
And then I 'ld fain become, my dear,
A box of nard to anoint your hair ;
Then pearl for throat, then silken twine
Swelling bosom to confine ; ^b
Then sandal, and pray don't forget
On your sandal foot to set.

23 ^c

Of Atreus' sons I 'ld sing,
Of Cadmus tell ;
My lute
For all but Love is mute.

When once I changed each string,
Then lyre as well,
Fain of Alcides' might ^d
To indite,

Love's chime alone would ring
Ye great, farewell !
My lyre
Love only doth inspire.

^a Procne.

^b Cf. Nic. Eugen. ii. 327, to whom apparently ll. 13-14 were unknown.

^c OF HIS LYRE ; THAT IT WILL PLAY ONLY OF LOVE

^d The Greek is ' the Labours of Heracles.'

THE ANACREONTEA

24

Φύσις κέρατα ταύροις,
 ὀπλὰς δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωοῖς,
 λέουσι χάσμ' ὀδόντων,
 5 τοῖς ἰχθύσιν τὸ νηκτόν,
 τοῖς ὀρνέοις πετᾶσθαι,¹
 τοῖς ἀνδράσιν φρόνημα.
 γυναιξὶν οὐκ ἐπεῖχεν²;
 τί οὐ; δίδωσι κάλλος³
 10 ἀντ' ἀσπίδων ἀπασῶν,
 ἀντ' ἐγγέων ἀπάντων.
 νικᾷ δὲ καὶ σίδηρον
 καὶ πῦρ καλή τις οὔσα.

25

Σὺ μέν, φίλῃ¹ χελιδόν,
 ἐτησίῃ μολοῦσα
 θέρει πλέκεις καλήν²
 χειμῶνι δ' εἰς ἄφαντος
 5 ἢ Νεῖλον ἢ πὶ Μέμφιν.³
 Ἐρως δ' αἰεὶ πλέκει μεν
 ἐν καρδίῃ καλήν⁴.
 Πόθος δ' ὁ μὲν πτεροῦται,
 ὁ δ' ὥόν ἐστιν ἀκμήν,
 10 ὁ δ' ἡμίλεπτος⁵ ἤδη.
 βοή δὲ γίνετ' αἰεὶ
 κεχρηνότην νεοττῶν.

24 ti. ἄλλο ἐρωτικόν 'another love-poem' ¹ Sitz: ms
 πέτασθαι ² Davies, 'did she pay no attention to
 women?': ms οὐκέτ' εἶχεν ³ E, τί οὐ = 'yes'. ms τί

THE POWER OF BEAUTY

24

Nature gave horns to bull and hooves to horse,
Gave lions ravening jaws, gave hares swift course,
Made fish to swim, birds fly,
Man to be wise.

Then passed she woman by ?
Nay, gave her, strong as any sword or shield,
Beauty, to whose fair eyes
Both steel and flame do yield ^a

25 ^b

You come, dear Swallow, with each Spring,
And build and stay awhile ; ^c
Each autumn sends you on the wing
To Memphis or the Nile.
But Love, alas ! within my breast
Hath got an ever-building nest ;
And one chick 's well-nigh fledged, and one
Unhatched, another's callow grown,
And gaping younglings ne'er give o'er
Their chirping infant cries, and more,

^a THE POWER OF BEAUTY Cf. Nicet Eugen. v. 149.

^b THE NEST OF LOVE. Cf. Nicet. Eugen v. 131.

^c Nic. apparently read 'build one nest for two young ones' ; but this version is better, for the contrast is between the short nesting-time of the swallow and the never-ending nest-building of Love ; on the other hand his omission of ll. 13-14, 'the lesser by the great are fed,' is an improvement on the above, and may well be correct

οὖν δίδωσι, κάλλος 25 τίτ τοῦ αὐτοῦ εἰς χελιδόνα, 'the same on a swallow' ¹ Nic. καλὴ for φίλη ² B. supplies a line from Nic διττοῖς μίαν νεοττοῖς ³ l. 5 apparently unknown to Nic · ἡ 's Νεῖλον ? E ⁴ καρδίη St. ms κραδίη
⁵ St. ms ἡμῖν ληπτὸς

THE ANACREONTEA

Ἐρωτιδεῖς δὲ μικροὺς
οἱ μείζονες τρέφουσιν,⁶
15 οἱ δὲ τραφέντες εὐθύς
πάλιν κύουσιν ἄλλους.
τί μῆχος οὖν γένηται;
οὐ γὰρ σθένω τοσούτους
Ἐρωτας ἐκποῆσαι⁷

26†

Σὺ μὲν λέγεις τὰ Θήβης,
ὁ δ' αὖ Φρυγῶν αὐτάς,
ἐγὼ δ' ἐμὰς ἀλώσεις.
οὐχ ἵππος ὤλεσέν με,
5 οὐ πεζός, οὐχὶ νῆες,
στρατὸς δὲ καινὸς ἄλλος
ἅπ' ὁμμάτων με βάλλων.

27

Ἐν ἰσχύις μὲν ἵπποι
πυρὸς χάραγμ' ἔχουσιν,
καὶ Παρθίους τις ἄνδρας
ἐγνώρισεν τιάραις.
5 ἐγὼ δὲ τοὺς ἐρώντας
ἰδὼν ἐπίσταμ' εὐθύς·
ἔχουσι γάρ τι λεπτὸν
ψυχῆς ἔσω χάραγμα.

⁶ ll. 13-14 unknown to Nic. ⁷ Scal ms ἐλποῆσαι.
what Nic. had is not clear (Ἐρωτιδεῖς γὰρ οὐ τοσούτους
ισχύει | ἀεὶ τολεῦναι, ζωπυρεῖν, φέρειν, τρέφειν), prob. ἐκ-
πονῆσαι (Sitz), though this would really require Ἐρωσιν;
it might however be a corruption of ἐλποῆσαι 26 tit.
ἄλλο ἐρωτικὸν ὑδάριον 'another little love-poem' 27 joined
to 26 in ms

BEAUTY'S EYES

The lesser by the great are fed,
And all no sooner featherèd
Than these with those do mate, and lay
 New eggs and rear fresh broods.
What can I do ? I can't away
 With Love in multitudes ^a

26 ^b

Thebes doth your verse employ,
Another's, frays of Troy ;
 My tale shall be
 The Sack of Me ^c

No ships were my undoing,
Nor horse nor foot my ruin,
 But barbarous foes
 With eyes for bows

27 ^d

By 's mark your horse you'll own,^e
By 's hat a Parthian 's known ;
When I a lover see,
He 's straightway known to me ;
For in his soul doth stand
A certain little brand.

^a ms reading doubtful; perhaps the meaning is more particular, 'put out to adoption' or 'sell'

^b BEAUTY'S EYES. ^c Ref. to the *Sack of Troy*, a poem.

^d THE MARK OF LOVE.

^e The Greek is 'horses have a brand on their haunches.'

THE ANACREONTEA

28

"Οτ'¹ ἀνὴρ ὁ τῆς Κυθήρης
 παρὰ Λημνίαις καμίνοις
 τὰ βέλη τὰ τῶν Ἑρώτων
 ἐπόει λαβὼν σίδηρον,
 5 ἀκίδας ἔβαπτε Κύπρις²
 μέλι τὸ γλυκὺ³ λαβοῦσα·
 ὁ δ' Ἑρως χολὴν ἔμισγε
 ὁ δ' Ἀρης ποτ' ἐξ αὐτῆς
 στιβαρὸν δόρυ κραδαίνων
 10 βέλος ἠὐτέλιζ' Ἑρωτος·
 ὁ δ' Ἑρως 'Τὸ δ' ἐστίν' εἶπεν
 'βαρὺ· πειράσας νοήσεις.'
 ἔλαβεν βέλεμον Ἀρης·
 ὑπεμεΐδιασε Κύπρις.
 15 ὁ δ' Ἀρης ἀναστενάξας
 'Βαρὺ' φησὶν 'ἄρον αὐτό.'
 ὁ δ' Ἑρως 'Ἐχ' αὐτό' φησὶν.

29

Χαλεπὸν τὸ μὴ φιλῆσαι,
 χαλεπὸν δὲ καὶ φιλήσαι,
 χαλεπώτερον δὲ πάντων
 ἀποτυγχάνειν φιλοῦντα.
 5 γένος οὐδὲν εἰς ἔρωτα
 σοφίῃ, τρόπος πατεῖται
 μόνον ἄργυρον βλέπουσιν.
 ἀπόλοιτο πρῶτος αὐτὸς
 ὁ τὸν ἄργυρον φιλήσας.
 10 διὰ τοῦτον οὐκ ἀδελφός,
 διὰ τοῦτον οὐ τοκῆς
 πόλεμοι, φόνοι δι' αὐτόν.

CUPID AND MARS

28 ^a

When beside the Lemnian fire
 Venus' spouse of iron wrought
 The arrows of desire,
 Venus the sweetest honey sought
 And dipt the arrows in it ; but her boy
 With bitter gall the honey did alloy.

When great Mars with massy spear
 One day returning from the fight
 Flouted Love's puny gear,
 Quoth Love ' You shall not find it light.' ^b
 Mars took it, but cried out (while Venus smiled)
 ' Take 't back ; 'tis heavy.' ' Keep it,' said the child.

29

Woe 'tis to love not, and to love is woe ;
 But worst it is of woes
 To love and lose.
 Goes birth for aught in Love's account ? Oh no,
 Nor disposition ; wit,
 Love tramples it.

Pelf 's all they 'll see ; perish who loved it first !
 For hence is lost us brother,
 Father, mother ;
 Hence wars and murders got, and, what is worst,

^a CUPID AND MARS.

^b The Greek is ' but it is heavy ; by trying you shall learn.'

28 tit. ἄλλο τοῦ αὐτοῦ εἰς βέλος 'another by the same on a dart' ¹ ὅτ' E: ms ὁ ² E, cf. 57 ll. 4, 8, 15 ms ἀκ δ' ἔβ. K. ³ γλυκὺν as neuter? E, cf. Kaib. Ep Gr 718; or βλίσασα? 29 joined to 28 in the ms

THE ANACREONTEA

τὸ δὲ χεῖρον, ὀλλύμεσθα
διὰ τοῦτον οἱ φιλοῦντες.

30

Ἐδόκουν ὄναρ τροχάζειν
πτέρυγας φέρων ἐπ' ὤμων·
ὁ δ' ἔρωσ ἔχων μόλιβδον
περὶ τοῖς καλοῖς ποδίσκοις
5 ἐδίωκε καὶ κίχανεν.

τί θέλει δ' ὄναρ τόδ' εἶναι,¹
δοκέω δ' ἔγωγε πολλοῖς
ἐν ἔρωσί με πλακέντα²
διολισθάνειν μὲν ἄλλους,
10 ἐνὶ τῷδε συνδεθῆναι.

31†

Ἰακινθίνῃ με ῥάβδῳ
χαλεπῶς ἔρωσ ῥαπίζων¹
ἐκέλευε συντροχάζειν.
διὰ δ' ὀξέων μ' ἀναύρων
5 ξυλόχων τε καὶ φαράγγων
τροχάοντα τεῖρεν ἰδρώς·²
κραδίῃ δὲ ῥινόσ ἄχρῃς
ἀνέβαινε, καὶ ἀπέσβην·
ὁ δ' ἔρωσ μέτωπα παίων³

30 tit τοῦ αὐτοῦ ὄναρ, 'by the same, a dream' ¹ St. ms
τὸ δ' ὄναρ εἶναι ² for πλέεσθαι = *misceri* cf. Vett. Val

119. 22 31 tit ἄλλο ἐρωτικόν, 'another love-poem'

¹ Brunck: ms βαδίζων ² τεῖρεν Salm. ms πείρ.

³ E. ms σείων (em. from μετωπαιων)

A RACE WITH CUPID

Through love of pelf die we
That lovers be.^a

30

I dreamt I went with wings away
And fled
The little God ;
And though his pretty feet were shod
With lead
He caught his prey
What means this dream ? to me full plain
It is :
By loves so many
Harried before nor caught by any,
By this
I 'm prisoner ta'en ^b

31 ^c

With rushy rod
The little God
Struck me and bid me follow.
Through rivers quick
And copses thick
O'er hill I sweat and hollow.
My labouring breath
Was nigh to death,^d
But with his dainty wing then

^a LOVE IN BONDAGE TO PELF. Cf. Nic. Eugen. v. 147.

^b THE PURSUING CUPID · A DREAM.

^c A RACE WITH CUPID. Cf. Alcman 131.

^d The Greek is ' my heart came up to my nose, and I should have died.'

THE ANACREONTEA

- 10 ἀπαλοῖς πτεροῖσί μ' εἶπεν⁴,
'Σὺ γὰρ οὐ δύνη φιλήσαι,'

32

- Ἐπὶ μυρσίναις τερείναις
ἐπὶ λωτίναις τε ποίαις
στορέσας¹ θέλω προπίνειν·
ὁ δ' ἔρως χιτῶνα δήσας
5 ὑπὲρ αὐχένος παπύρῳ
μέθῃ μοι διακονεῖτω.²
τροχὸς ἄρματος γὰρ οἶα³
βίοτος τρέχει κυλισθείς,
ὀλίγη δὲ κεισόμεσθα
10 κόνις ὁστέων λυθέντων.
τί σε δεῖ λίθον μυρίζειν;
τί δὲ γῇ χέειν⁴ μάταια;
ἐμὲ μᾶλλον ὥς ἔτι ζῶ
μύρισον, ῥόδοις δὲ κῥᾶτα
15 πύκασον, κάλει δ' ἑταίρην
πρὶν ἐκεῖσε δεῖν μ' ἀπελθεῖν
ἐπὶ νερτέρων χορείας⁵
σκεδάσαι θέλω μερίμνας.

33

Μεσονυκτίοις ποτ' ὥραις
στρέφεται ἡνίκ' Ἄρκτος ἦδη¹
κατὰ χεῖρα τὴν Βοώτου,
μερόπων δὲ φύλα πάντα

⁴ πτεροῖσί μ' E. ms πτεροῖσιν 32 tit. ἄλλο ἐρωτικὸν τοῦ αὐτοῦ, 'another love-poem by the same' ¹ sc. κλίνην

² St: ms νεῖτο ³ St. ms γὰρ ἄρμ οἶα ⁴ χέειν St: ms καίειν ⁵ Brunck-E: ms πρὶν ἔρως ἐκεῖ μ' ἀπ. ὑπὸ κτλ.

FOR TO-MORROW WE DIE

He smites my brow
And cries 'How now ?
'Is love so hard a thing, then ?'

32^a

On lotus-leaves and myrtles fine
I'll lean, and the Love-lad
In apron clad^b
Shall stand and serve me wine.
Like wheels our running lives are sped,
And lie we shall and must
A little dust
Of bones uncemented.
Why at my grave your unguents pour ?
Why vain anointment give ?
While yet I live
Embalm my forehead o'er.
Bring roses, and some maiden fair ;
For ere to join I go
The rout below,
I fain would banish care.

33

'Twas at the mid of night,
Whenas the Wain doth wheel
Close on Arcturus' heel,
And every mortal wight

^a LET'S DRINK AND LOVE ERE IT BE TOO LATE.

^b The Greek is 'with a tunic tied over his neck with a papyrus-ribbon'

(μ' shows δει or δειν was once there) 33 tit. άλλο,
'another' ¹ B ms στρεφέντην ὅτ' ἄτλ. (through στρέφει
ἦν ὅτ')

THE ANACREONTEA

- 5 κέαται κόπῳ δαμέντα,
τότ' Ἐρως ἐπισταθείς μεν
θυρέων ἔκοπτ' ὀχῆας.
'Τίς' ἔφην 'θύρας ἀράσσει
κατά μεν σχίσας² ὀνείρους,'
10 ὁ δ' Ἐρως 'Ἄνοιγε' φησὶν·
'βρέφος εἰμί· μὴ σοβήσης³.
βρέχομαι δὲ κασέληνον
κατὰ νύκτα πεπλάνημαι.'
15 ἀνὰ δ' εὐθὺ λύχνον ἄψας
ἀνέωξα, καὶ βρέφος μὲν
ἐσορώ, φέρον δὲ τόξον⁴
πτέρυγας τε καὶ φαρέτρην.
παρὰ δ' ἰστίην καθίσα,⁵
20 παλάμαις⁶ τε χεῖρας αὐτοῦ
ἀνέθαλπον, ἐκ δὲ χαίτης
ἀπέθλιβον ὑγρὸν ὕδωρ.
ὁ δ', ἐπεὶ κρύος μεθήκε,
'Φέρε' φησὶ 'πειράσωμεν
25 τόδε τόξον, εἴ τί' μοι νῦν
βλάβεται βραχεῖσα νευρή.'
τανύει δέ, καὶ με τύπτει
μέσον ἦπαρ, ὥσπερ οἰστρος·
ἀνὰ δ' ἄλλεται καχάζων·
30 'Ξένε' δ' εἶπε, 'συγγάρηθι·
κέρας ἀβλαβὲς μὲν <ῆν> μοι,⁸
σὺ δὲ καρδίην πονήσεις.'

² σχίσας Barnes · ms σχίσεις ³ E · ms φοβῆσαι
⁴ St: ms φέροντα τ. ⁵ Mehlhorn · ms καθίσας corr.
το καθίζας ⁶ Mehl · ms -as ⁷ St · ms ἔστι
⁸ Rose: ms μὲν ἐμοὶ

THE UNGENTLE GUEST

I sunk in slumber ; then
 One stood my gate beside
 And knocked. ‘ Who ’s there ? ’ I cried,
‘ Who rends my dreams in twain ? ’

Says Love (’t was he) ‘ Pray let
 ‘ Me in, nor send his ways
 ‘ A babe forlorn that strays
‘ This night so dark and wet ’

Eftsoons I fetched a light,
 And opening did descry
 A babe, but winged to fly
With bow and arrows dight.

By th’ ingle then and there
 I set him, chafed amain
 His hands, and wrung the rain
From out his dripping hair.

And when he found him warm,
 ‘ Go to, let ’s try together ’
 Says he ‘ if this foul weather
‘ Hath done my bowstring harm.’

This said, he drew the string,
 And straight with madding arrow
 Had pierced my very marrow ,
Then laughing loud took wing,

And cried as off he flew
 ‘ Rejoice, my friend, with me ;
 ‘ My bow is sound, I see,
‘ And pain ’s in store for you.’^a

^a CUPID THE UNGENTLE GUEST.

THE ANACREONTEA

34

Μακαρίζομέν σε, τέττιξ,
 ὅτι¹ δενδρέων ἐπ' ἄκρων
 ὀλίγην δρόσον πεπωκὼς
 βασιλεὺς ὅπως αἰδεῖς.
 5 σὰ γάρ ἐστι κείνα πάντα²
 ὁπόσα³ βλέπεις ἐν ἀγροῖς
 κοπόσα φέρουσιν ὠραι⁴.
 σὺ δὲ φίλτατος γεωργοῖς⁵
 ἀπὸ μηδενός τι βλάπτων.
 10 σὺ δὲ τίμιος βροτοῖσιν
 θέρεος γλυκὺς προφήτης.
 φιλέουσι μὲν σε Μοῦσαι,
 φιλέει δὲ Φοῖβος αὐτός,
 λιγυρὴν δ' ἔδωκεν οἴμην.⁶
 15 τὸ δὲ γῆρας οὐ σε τείρει,⁷
 σοφέ, γηγενές, φίλυμνε,⁸
 ἀπαθὴς ἀναιμόσαρκος⁹
 σχεδὸν εἰ θεοῖς ὅμοιος.

35

Ἔρωσ ποτ' ἐν ῥόδοισι
 κοιμωμένην μέλιτταν
 οὐκ εἶδεν, ἀλλ' ἐτρώθη.
 τὸν δάκτυλον παταχθεὶς
 5 τὰς χειρὸς¹ ὠλόλυξε.

34 tit. ἄλλο εἰς τέττιγα ῥάδιον 'another, a little poem to the cricket' ¹ cf. Ar *Vesp* 1275. ms ὅτε ² St: ms ἁπλῶς π. ³ Barnes χυπόσα ⁴ ὠραι corr. to ὕλαι in ms ⁵ Rose-Richards-E: ms φίλια γεωργῶν Stadtm. δ' ὁμίλια γεωργῶν ⁶ ἔδωκεν οἴμην ? E ⁷ St: ms γέρας εἶσε τηρεῖ ⁸ St.-Rose ms γηγενῇ φίλυμνε ⁹ St - Rose ms ἀπαθὴς ἀναιμόσαρκε 35 tit. ἄλλο εἰς Ἔρωτα,

TO THE CRICKET

34

Sweet Cricket, here's a health to you,
While on the high tree-top you sing,
Made merry with a drop of dew,
As happy as a king.

For all the landscape hath is yours
Whate'er in farm or field you see ;
And all the gifts of all the Hours
You hold in simple fee.

You're friends with them that plant and sow
Because you take nor prize nor prey ;
You're dear to all men, for we know
From you that it is May.

The Muses love you, pretty thing,
And great Apollo loves you too ;
For they that make all musicking
Gave your sweet voice to you

Time flies, but age can wear you not,
Deft minstrel-offspring of the sod ,
Sans blood and passions blood-begot
You're more than half a God.^a

35

Once on a day, rose-leaves among,
Young Love did fail to see
A sleeping bee,
And in the hand was stung.

^a TO THE CRICKET.

'another, on Love'
(cori. to τὰς) χεῖρας

¹ St. (i.e. not his toe): ms τὰς

THE ANACREONTEA

- δραμῶν δὲ καὶ πετασθεῖς
 πρὸς τὴν καλὴν Κυθήρην
 ‘Ὀλωλα, μῆτερ,’ εἶπεν,
 ‘ὄλωλα καποθνήσκω
 10 ὄφρις μ’ ἔτυψε μικρὸς
 πτερωτός, ὃν καλοῦσιν
 μέλιτταν οἱ γεωργοί’
 ἃ δ’ εἶπεν.² ‘Εἰ τὸ κέντρον
 πονεῖς³ τὸ τᾶς μελίττας,
 15 πόσον δοκεῖς πονοῦσιν,
 Ἔρωσ, ὅσους σὺ βάλλεις;’

36

- Ὁ πλοῦτος εἴ γε χρυσοῦ¹
 τὸ ζῆν παρεῖχε θνητοῖς,
 ἐκαρτέρουν φυλάττων,
 ἔν’, ἂν Μόρος προσέλθῃ,²
 5 λάβῃ τι καὶ παρέλθῃ.
 εἰ δ’ οὖν μὴ τὸ πρίασθαι
 τὸ ζῆν ἔνεστι θνητοῖς,
 τί καὶ μάτην στενάζω,
 τί καὶ γόους προπέμπω;
 10 θανεῖν γὰρ εἰ πέπρωται
 τί χρυσὸς ὠφελεῖ με,
 ἐμοὶ γένοιτο πίνειν,
 πίνοντι³ δ’ οἶνον ἡδὺν

² Nic (ἀλλ’ ἡ καλὴ Κυθήρα τῷ πεπληγμένῳ | ἀστεῖον ἐγγεῶσα λοιπὸν ἀντέφη) apparently had ἃ δ’ ἐγγεῶσ’ ἐκείνῳ | ἀντεῖπεν (Sitz.) or ἃ δ’ ἀβρὸν ἐγγεῶσα | ἀντ. (E, cf 43. 3)

³ E. ms πονεῖ 36 tit eis φιλάργυρον, ‘on a miser’

¹ cf. Hdt ii 121 πλοῦτον ἀργύρου μέγαν ² E. ms ἔν’

ἀσθενεῖν ἐπέλθῃ (emendation of μοπροσέλθῃ?) ³ Pauw.

ms aor.

THE WOUNDED CUPID

He shrieked, and running both and flying
Sped to fair Venus' side
And 'Mother' cried,
'Out, out, alas! I'm dying.
'A little snake that goes with wings'
'And as a bee is known
'To th' simple clown,
'Hath bit me.' 'If such things,'
His mother answered, 'make you woe,
'What then do you suppose
'Can be the woes
'Of them you harry so?'^a

36^b

'If wealth of gold
Gave mortals breath,
Then I should hold
It, that if Death
Should come to me,
Then I might say
'Take your fee
'And go your way'
But if his years
No mortal buys,
Then wherefore tears,
And wherefore sighs?
If we must die
Doth gold avail?
Rather may I
Drink good brown ale^c

^a THE WOUNDED CUPID Cf Nicet. Eugen. iv 313, to whom apparently ll. 5 ('he shrieked') and 9 ('I'm dying') were unknown

^b MIRTH BETTER THAN RICHES.

^c The Greek is 'sweet wine.'

THE ANACREONTEA

15 ἔμοις φίλοις συνεῖναι,
ἐν δ' ἀπαλαῖσι κοίταις¹
τελεῖν τὰν Ἀφροδίταν.

37†

Διὰ νυκτὸς¹ ἐγκαθεύδων
ἀλιπορφύροις τάπησι
γεγανυμένος² Λυαίῳ,
ἐδόκουν ἄκροισι ταρσῶν
5 δρόμον ὠκὺν ἐκτανύειν
μετὰ παρθένων ἀθύρων·
ἐπεκερτόμουν δὲ παῖδες
ἀπαλώτεροι Λυαίου
δακέθυμά μοι λέγοντες
10 διὰ τὰς καλὰς ἐκείνας.
ἐθέλοντα³ δ' ἐκφιλῆσαι⁴
φύγον ἐξ ὕπνου με πάντες⁵
μεμονωμένος δ' ὁ τλήμων
πάλιν ἤθελον καθεύδειν.

38

Λιαρὸν πίωμεν οἶνον¹
ἀναμέλψομεν δὲ Βάκχον,
τὸν ἐφευρετὰν χορείας,
τὸν ὄλον² ποθοῦντα μολπὰς,
5 [τὸν ὁμότροφον³ Ἑρώτων,]
τὸν ἐρώμενον Κυθήρης,
δι' ὃν ἡ Μέθη ἵλοχεύθη,
[δι' ὃν ἡ Χάρις ἐτέχθη,]

⁴ metre cf 47. 6
a dream'

ms dat. ¹ St ms διανυκτῶν ² γεγανώμενος? ³ St:

⁴ δ' ἐκφιλ Rich. (cf A P. xii 250. 4). ms δὲ

A DREAM

With my best friends,
And when day ends,
Go to bed
Love-shepherded ^a

37

One night begun with joy of wine,
'Neath coverlet incarnadine
Methought, as nimble light and gay
I ran a goal with girls at play,
Some boys as Bacchus smooth and soft
Pierced my heart with tauntings oft
For sporting with fair maidens so.
Then I for kisses sued, and lo !
They all were fled from out my slumber's ken,
And left alone I wept to sleep agen.^b

38

Let's quaff the cheering wine
And praise its Lord divine.
Inventor of the measure,
True lover of the lyre,
Mate of Desire,
And Cytherea's pleasure,
He gave the Wassail birth
And midwived Mirth,

^a The Greek is ' fulfil Aphrodite on a soft bed.'

^b A RACE WITH MAIDENS A DREAM.

φιλ. ⁵ με St ms μοι 38 tit. άλλο του αυτού εις συμπόσιον,
'another by the same, on a drinking-bout' ¹ St.
perh. we should read πιδμεθ', comparing ll. 5, 8, 9, 10, 16,
but cf. 26 ms πίομεν οίν. ² E, cf 41. 8: ms ελας
³ Barnes: ms -τροπον

THE ANACREONTEA

- [δι' ὃν ἀμπαύεται Λύπα,]
 10 [δι' ὃν εὐνάζετ' Ἀνία.]
 τὸ μὲν οὖν πῶμα κερασθὲν
 ἀπαλοὶ φέρουσι παῖδες,
 τὸ δ' ἄχος πέφευγε μιχθὲν
 ἀνεμοστρόφῳ⁴ θύελλῃ.
 15 [τὸ μὲν οὖν πῶμα λάβωμεν,]
 [τὰς δὲ φροντίδας μεθώμεν.]
 τί γάρ ἐστί σοι <τὸ> κέρδος
 ὀδυνωμένῳ⁵ μερίμναις;
 πόθεν οἶδαμεν τὸ μέλλον;
 20 ὁ βίος βροτοῖς ἄδηλος.
 μεθύων θέλω χορεύειν,
 μεμυρισμένος δὲ παίζειν
 <μετὰ τῶν καλῶν ἐφήβων>⁶
 μετὰ καὶ καλῶν γυναικῶν.
 μελέτω δὲ τοῖς θέλουσι,
 25 ὅσον ἐστὶν ἐν μερίμναις
 λιαρὸν⁷ πίνωμεν οἶνον,
 ἀναμέλψομεν δὲ Βάκχον.

39

- Φιλῶ γέροντα τερπνόν,
 φιλῶ νέον χορευτήν.
 ἂν δ' ὁ γέρων χορεύῃ,¹
 τρίχας γέρων μὲν ἐστίν,
 5 τὰς δὲ φρένας νεάζει.

⁴ Fab: ms ἀνεμοστροφῷ corr. to -φω ⁵ Portus: ms nom
⁶ Barnes *e g.* ⁷ ms ἱλαροὶ but *cf.* imt.
 39 tit. ἄλλο εἰς ἑαυτὸν ἢ εἰς ἐταῖρον πρεσβύτην, 'another on himself, or on an old comrade' ¹ metre *cf.* 47. 6, 12.
 Sitz ἂν γὰρ γέρων κτλ.

A DRINKING-SONG

Killed Pain, and Sorrihed
Did put to bed ;
So we, when mixèd bowl
The dainty lads do bring
To th' storm-winds fling
All sickness of the soul

Let's drink then, me and you,
And give our thoughts relief ;
From pain and grief
What profit doth accrue ?
No mortal man may see
Futurity ,
I'll e'en put cup to lip
And measures trip,
Pour balm and play my fill
With pretty girls or boys ;
With all annoys
Concern himself who will.

Let's quaff the cheering wine
And praise its Lord divine.^a

39

An old man merry gives me joy,
I love a dancing boy ,
If the old man dance boys among,
Though 's hair be old, his heart is young^b

^a ON BACCHUS : A DRINKING-SONG. Lines 5, 8, 9, 10, 15, 16, being isosyllabic and easily inserted, are probably late additions.

^b AGE AND MIRTH.

THE ANACREONTEA

40†

Ἐπειδὴ βροτὸς ἐτύχθην
βιότου τρίβον ὁδεύειν,
χρόνον ἔγνω ὃν παρήλθον,
ὃν δ' ἔχω δραμεῖν οὐκ οἶδα,
5 ἐμὲ μέθετε¹ φροντίδες·
μηδέν μοι καὶ ὑμῖν ἔστω
πρὶν ἐμὲ φθάσῃ τὸ τέλος,
παίξω, γελάσω, χορεύσω
μετὰ τοῦ καλοῦ Λυαίου.

41†

Τὶ καλὸν ἐστὶ βαδίζειν
ὅπου λειμῶνες κομῶσιν,
ὅπου λεπτὸς¹ ἡδυτάτην
ἀναπνεῖ Ζέφυρος αὔρην,
5 κλῆμα τὸ Βάκχιον εἰδεῖν,²
χρὺς τὰ πέταλα δύναι
ἀπαλὴν παῖδα κατέχων
ᾠτῇ³ Κύπριν ὄλην πνέουσας

42†

Ποθέω μὲν Διονύσου
φιλοπαίγμονος χορείας,
φιλέω δ' ἐὰν¹ ἐφήβου
μετὰ συμπότου λυρίζω
5 στεφανίσκους δ' ὑακίνθων
κροτάφοισιν ἀμφιπλέξας
μετὰ παρθένων ἀθύρειν
φιλέω μάλιστα πάντων·

40 tit. ἄλλο εἰς ἑαυτὸν, 'another, on himself'

ISOSYLLABIC

¹ E: ms μέθετέ με

41 τοῦ αὐτοῦ εἰς τὸ ἔαρ ἦτοι καλοκαίριον

A SPRING-SONG

40

Since I am mortal made
 Life's path to tread,
 What 's past I know,
 But not what 's yet to go.
 Cares, let me be ; with you
 I 've naught to do
 With wine I 'll play,
 Laugh, dance, till end of day ^a

41

O merry 'tis to stray
 Where meads are green and gay,
 And where the gentle West
 Blows sweetliest,
 To see the mantling vine
 And 'neath its leaves recline
 With a fair maid whose breath
 Love perfumeth.^b

42

I love old Bacchus' antic ring,
 I like with lads to sweep the string
 And drink the merry night away ;
 But most of all I'm fain to set
 Flower-de-luce for coronet
 On maidens' brows and share their play ;

^a TO HIMSELF, TO BE MERRY

^b A SPRING-SONG OF LOVE.

'by the same, on the spring or summer', καλ. is Byz
 ISOSYLLABIC ¹ E ms λεπτήν ² i.e. ἰδεῖν ³ E
 42 tit. τοῦ αὐτοῦ ἐρωτικὸν ᾠδᾶριον, 'by the same, a little love-
 poem', ¹ E ms ὁτ' ἂν (corr of δὲ ἂν)

THE ANACREONTEA

- 10 φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
φθόνον οὐκ οἶδε δαικτὴν,²
φιλολοιδόροιο³ γλώττης
φεύγω⁴ βέλεμνα κοῦφα
στυγέω μάχας παροίνους
πολυκώμους κατὰ δαῖτας
15 νεοθήλεσιν⁵ ἅμα κούραις
ὑπὸ βαρβίτῳ χορεύων
βίον ἥσυχον φεροίμην.⁶

43

- Στεφάνους μὲν κροτάφοισι
ρόδίνους συναρμόσαντες
ἄβρὰ πίνομεν γελῶντες.¹
ὑπὸ βαρβίτῳ δὲ κούρα
5 κατακίσσοισι βρύνοντας²
πλοκάμοις φέρουσα θύρσους
χλιδανόσφυρος χορεύει
ἄβροχαίτας δ' ἅμα κοῦρος³
στομάτων ἀδὺ πνεόντων
10 μετὰ⁴ πηκτίδων ἀθύρει⁵
προχέων λίγειαν ὀμφάν
ὁ δ' Ἔρως ὁ χρυσοχαίτας
μετὰ τοῦ καλοῦ Λυαίου
καὶ τῆς καλῆς Κυθήρης⁶
15 τὸν ἐπήρατον γεραιοῖς
κῶμον μέτεισι χαίρων.⁷

² Pauw-E, or omit l 9² ms οἶδα δαικτάν
-όροισι ⁴ St (or ἐφύγον²)· ms ἔφευγε ⁵ E νεοθήλοις,
cf Aesch Eum. 450² ⁶ B: ms φέρωμεν ⁴³ tit.
ἄλλο ἐρωτικὸν ᾠδᾶριον, 'another little love-poem' ¹ E:
ms μεθύομεν ἄβρὰ γ ² Barnes: ms βρέμ ³ St:

A DRINKING-BOUT

No murderous envy knows my heart,
I shun the caviller's random dart,
I hate the quarrel o'er the wine ;

A life of feast and dance and song
With maidens fresh and maidens young,
A life of gentle joy be mine ^a

43

Roses we 've twined, and roses we
About our brows have knit ;
We laugh as merry as can be
And tippie it.

And now a pretty maiden comes
With ivy-tressèd thyrsè,
And to the lyre she trips
Delicately
A lad with lovely ringlets thrums
The strings, and doth rehearse
With honey-breathing lips
Gay melody.

Fair Bacchus, Venus fair, and her sweet son,
The boy with hair like gold,
Do join them blithely to the fun
Belov'd o' th' old. ^b

^a IN PRAISE OF MAIDENS : A DRINKING-SONG.

^b A DRINKING-BOUT.

ms pl.

⁴ B. ms κατὰ

⁵ St. ms -ειν

⁶ St. ms

Κυθαρίας (ει corr to ι)

⁷ St ms μεθίησι χ

THE ANACREONTEA

44†

- Τὸ ῥόδον τὸ τῶν Ἑρώτων
 μίξωμεν <τῷ> Διονύσῳ¹
 τὸ ῥόδον τὸ καλλίφυλλον
 κροτάφοισιν ἀρμόσαντες
 5 πίνωμεν ἄβρὰ γελῶντες
 ῥόδον ὧ φέριστον ἄνθος,
 ῥόδον εἶαρος μέλημα,
 ῥόδα καὶ θεοῖσι τερπνά,
 ῥόδον ὧ² παῖς ὁ Κυθήρης
 10 στέφεται καλοὺς ἰούλους³
 Χαρίτεσσι συγχορεύων·
 στέψον οὖν με, καὶ λυρίζων⁴
 παρὰ σοῖς, Λυαῖε,⁵ σηκοῖς
 μετὰ κούρης βαθυκόλπου
 15 ῥοδίνοισι στεφανίσκοις
 πεπυκασμένος χορεύσω.

45

- Ὅταν πῖω τὸν οἶνον,¹
 εὖδουσιν αἱ μέριμναι.
 τί μοι γόων, τί μοι πόνων,
 τί μοι μέλει μεριμνῶν,
 5 θανεῖν με δεῖ καὶ μὴ θέλω
 τί τὸν βίον πλανῶμαι,²
 πῖωμεν οὖν τὸν οἶνον
 τὸν τοῦ καλοῦ Λυαίου
 σὺν τῷ πιεῖν γὰρ ἡμᾶς³
 10 εὖδουσιν αἱ μέριμναι.

44 tit ἄλλο ὁμοίως ψῆδάριον εἰς τὸ ῥόδον, 'similarly another little poem, on the rose', ISOSYLLABIC ¹ E, cf. ll 5 and 12 ² Herm· ms ὁ ³ Pauw: ms dat ⁴ Pauw: ms -ζω ⁵ ms Διόνυσε 45 tit τοῦ αὐτοῦ εἰς οἶνον ψῆδάριον,

THE ROSE

44

The rose belov'd of Loves, the rose
 Let's mingle with the wine ;
 Let's quaff and laugh and round our brows
 The sweet-leav'd roses twine.

For O !

'Tis darling of the Spring, the rose,
 'Tis Heaven's dearest thing, the rose ;
 When Venus' brat wi' th' Graces three
 A-dancing goes,
 Around his love-locks he
 Doth bind the rose.

Then ho !

Bring garlands, and the lyre shall grace
 The Wine-God's holy place ;
 With some plump lass I'll fling my toes
 Crowned with the rose, the rose ^a

45

Whene'er the wine I drink
 My cares to sleep do sink
 What then of cares or tears reck I,
 What reck I then of toils
 And coils ?
 If willy-nilly I must die,
 Wherefore
 Over life's riddle pore ?
 Let's drink fair Bacchus' best,
 For then our cares find rest ^b

^a THE ROSE . A DRINKING-SONG.

^b TO HIMSELF, TO DROWN HIS CARES.

' by the same, a little poem on wine'

ms *πίνω* ² Barnes . ms *τί δὲ τὸν κτλ*

σὺν τῷ δὲ πίνειν ἡμᾶς

¹ *πίνω* Barnes :

³ Scal : ms

THE ANACREONTEA

46†

Ἴδε πῶς φανέντος ἦρος¹
 Χάριτες ῥόδα βρύουσιν·
 Ἴδε πῶς κύμα θαλάσσης
 ἀπαλύνεται γαλήνη·
 5 Ἴδε πῶς νῆσσα κολυμβᾷ·
 Ἴδε πῶς γέρανός² ὀδεύει
 ζαφελῶς³ δ' ἔλαμψε Τιτάν,
 νεφελῶν σκιαὶ δονοῦνται,
 τὰ βροτῶν δ' ἔλαμψεν ἔργα
 10 ἐλάας βρύον προκύπτει,⁴
 Βρομιοστεφές τε νᾶμα⁵
 κατὰ φύλλον κατὰ κλώνα⁶
 καθαρῶν ἦνθισε καρπός⁷

47

Ἐγὼ γέρων μὲν εἰμι,
 νέων πλέον δὲ πίνω·
 καὶ με δέη χορεύειν,¹
 Σειληνὸν ἐν μέσοισι
 5 μιμούμενος χορεύσω²
 σκῆπτρον ἔχων τὸν ἀσκόν·
 νάρθηκος οὐδὲν ἡμῖν.³
 ὁ μὲν θέλων μάχεσθαι,

46 tit. εἰς τὸ ἔαρ, 'on the spring' ¹ Herm. ms ἔαρος
 φαν. ² γέρην E, cf. Ael. Dion 104 ³ B ms ἀφελῶς
⁴ E e.g. ms καρποῖσι γαῖα προκύπτει | καρπὸς ἐλαίας προκύπτει,
 one of which is prob. an incorporated variant; in any case
 καρπός cannot be right in this context ⁵ E ms Βρομίου
 στέφεται νᾶμα ⁶ St: ms κλώνον ⁷ καθαρῶν (fut. of
 καθαίρω) E: ms καθελὼν ἦνθισε Barnes. ms ἦνθησε
 47 tit. εἰς ἑαυτόν, 'on himself' ¹ E, cf. 6, 12, 39 3, 36

THE COMING OF SPRING

46 ^a

See how at break of Spring
The Graces rosebuds fling,
See how the stilly waves repose,
See how the duck a-diving goes,
And crane takes wing
Hot sun drives clouds away ;
The fields of man look gay ;
The olive-tree doth push her bud ;
The fruit that pures the wine-crown'd flood
Shows leaf and spray.^b

47 ^c

I'm old, in sooth,
But I can outdrink youth.
If there be dancing tow'rd
I'll trip the sward
Like old Silene among his pack,^d
And take for sceptre (staff I'll lack)
The skin that holds the wine.
He that doth take delight
In fray or fight,

^a THE COMING OF SPRING ; A DRINKING-SONG.

^b In the last two sentences the reading is doubtful, in the version here adopted the wine is regarded as purifying the water with which it was mixed.

^c ON HIMSELF, THAT HE CAN STILL BE MERRY. Cf. Heph 16 Consbr, Plot. *Gram Lat.* vi. 520 K., Sch. Ar *Plut.* 302.

^d The Satyrs.

15. ms κἄν δεήσῃ με χ.

2 ll. 4-5 here Lachmann. ms ἄτ end
³ E, cf. 52. 2. τί μοι λόγων ; ms ὁ νάρθηξ δ' οὐδέν ἐστιν (an isosyllabic emendation²)

THE ANACREONTEA

- 10 πάρεστι γάρ, μαχέσθω⁴
 ἔμοι κύπελλον, ὦ παῖ,
 μελιχρόν⁵ οἶνον ἡδὺν
 ἐγκεράσας φόρησον.
 ἐγὼ γέρων μὲν εἰμι
 <νέων πλέον δὲ πίνω>.⁶

48

- Ὅταν μ' ὁ Βάκχος ἔλθῃ,¹
 εὖδουσιν αἱ μέριμναι,
 δοκῶ δ' ἔχειν τὰ Κροίσου.
 θέλω καλῶς αἰεῖδεν,
 5 κισσοστεφῆς δὲ κείμει,
 πατῶ δ' ἅπαντα θυμῶ.
 ὀπλιζ'· ἐγὼ πιοῦμαι.²
 φέρε μοι κύπελλον, ὦ παῖ,
 μεθύοντα γάρ με κεῖσθαι
 10 πολὺ κρεῖσσον ἢ θανόντα.

49

- [Τοῦ Διὸς ὁ παῖς ὁ Βάκχος]¹
 ὁ λυσίφρων Λυαῖος,²
 ὅταν φρένας τὰς ἀμὰς³
 εἰσέλθῃ μεθυδῶτας,
 5 διδάσκει με χορεύειν
 ἔχω δὲ τέρπνιόν τι⁴
 ὁ τὰς μέθας ἐραστάς

⁴ so Heph, Sch Ar *Plut.* 302 quoting prob Anacr 106 (where it doubtless began a poem), here imitated. ms here παρέστω καὶ μ; φοι γάρ preceding imp cf. Anacr. 31

⁵ Barnes. ms μελίχρον ⁶ B 48 tit ἄλλο εἰς φιλο-
 πότην, τοῦ αὐτοῦ, 'another by the same, on a toper' ¹ ms
 ὅταν ὁ B εἰσέλθῃ or read with Bergk ὅταν εἰσέλθῃ μ' ὁ Βάκχος
 (but there is no other such line in the ode)² or with Barnes
 ὅτ' εἰς με Βάκχος ἔλθῃ ² E: ms ἐγὼ δὲ πίνω 49 tit

THE POOR MAN'S WEALTH

Let him go to ; he 's free to do 't ;
Cup, ho ' for me ; and pour into 't
The sweetness of the vine.

I'm old, in sooth,
But I can outdrink youth.

48 ^a

At Bacchus' entering
Caes go to bed ;
I'm rich as Sardis' king,
Rare songs would sing,
With ivy crown my head ;
In thought I put
The whole world underfoot.
Then drink prepare, my lad,
The wine-cup bring,
For I far rather had
Lie drunk than dead.^b

49

When Bacchus son of Jove,
Who fies the mind of pain,
Enters this heart of mine
And frenzy brings along,
I learn to tip the measure ;
And there's a sweeter pleasure
For lovers of the vine :

^a WINE THE POOR MAN'S WEALTH.

^b Lie . the ancients reclined when they ate or drank ; but metre suggests that the last 3 ll are an addition.

τοῦ αὐτοῦ εἰς Διόνυσον ἡγοῦν οἶνον, ' by the same, on Dionysus, that is on wine ' ¹ probably an incorporated gloss ; the resolution is very unlikely (E)

² Barnes: ms ὁ Δ.

³ Baxter-E. ms εἰς φρ τὰς ἐμὰς ⁴ E, cf. τέρπνιστος Call.
ap. E.M. 753 21: ms δέ τι καὶ τέρπνόν

THE ANACREONTEA

μετὰ κρότων μετ' ὠδᾶς
 τέρπει με κ' Ἀφροδίτα·
 10 πάλιν⁵ θέλω χορεύειν.

50†

“Ὅτ' ἐγὼ πίνω τὸν οἶνον,
 τότε μ' εἰς ἦτορ ἱανθεὶς
 θεὸς ἄρχεται χλιαίνειν¹

5 ὅτ' ἐγὼ πίνω τὸν οἶνον,
 ἀπορίπτονται μέριμναι
 πολυφρόντιδές τε βουλαὶ
 εἰς ἀλικτύπους ἀήτας·

10 ὅτ' ἐγὼ πίνω τὸν οἶνον,
 λυροπαίγμων² τότε Βάκχος
 πολυανθέσιν μ' ἐν ὥραις³
 δονέει μέθη γανώσας·

15 ὅτ' ἐγὼ πίνω τὸν οἶνον,
 στεφάνους ἄνθεσι πλέξας
 ἐπιθεὶς δὲ τῷ καρήνῳ
 βιότου πλέω γαλήνην·⁴

ὅτ' ἐγὼ πίνω τὸν οἶνον,
 μύρῳ εὐώδει τέγξας
 δέμας ἀγκάλαις⁵ δὲ κούρην
 κατέχων Κύπριν αἰίδω·

20 ὅτ' ἐγὼ πίνω τὸν οἶνον,
 ἀνακύρτοισι κυπέλλοις⁶
 τὸν ἐμὸν νοῦν ἀναπλώσας⁷
 θιάσῳ γέγηθα⁸ κούρων

THE JOYS OF WINE

After the dance and song
There come the joys of Love.
Come let me dance again ^a

50 ^b

When I drink wine,
A God doth straight begin
To warm my soul within ,

When I drink wine,
Cares, plots, devices go
Where the wild sea-winds blow ;

When I drink wine,
The God that loves the lay ^c
Thrills me and makes it May ;

When I drink wine,
With flowers I garland me
And sail life's calmest sea ,

When I drink wine,
I balm upon me fling,
Make love, and Cyprus sing ;

When I drink wine,
The bumpers ope my heart
In routs to bear my part ;

^a WINE AND LOVE. ^b THE JOYS OF WINE. ^c Bacchus.

⁵ Heinsius. ms και π. 50 tit εις συμπόσιον τοῦ αὐτοῦ,
'by the same, on a drinking-bout' ¹ E e.g. ms τ. μὲν
ἦ. ιανθὲν | λιγαίνειν ἀρχεται Μούσας (through μὲν μ' ἐν [lost by
haplogr.] ἡτορι ἀνθεῖς | θεὸς [lost by haplogr.] ἀρχ λιγαίνειν?),
but perh a line is lost ² Herm. ms λυσιπ. ³ Salm.
ms αἰραῖς ⁴ πλέω E ms μέλπω ⁵ St: ms-as ⁶ E:
ms ὑπὸ κυρτοῖς δὲ κ. ⁷ E (and independently Sitz.). ms
νόον ἀπλώσας ⁸ Barnes: ms τέρπομαι

THE ANACREONTEA

25 ὅτ' ἐγὼ πίων τὸν οἶνον,
τόδε⁹ μοι μόνῳ τὸ κέρδος
τὸ δ'¹⁰ ἐγὼ λαβὼν ἀποίσω.
τὸ θανεῖν γὰρ μετὰ πάντων.¹¹

51

Μή με φύγῃς ὀρώσα
τὰν πολιὰν ἔθειραν·
μηδ' ὅτι σοι πάρεστιν
ἄνθος ἀκμαῖον ἤβας¹
5 τὰ φίλτρα μου διώσῃς.²
ὄρα, κὰν στεφάνοισιν
ὅπως πρέπει τὰ λευκὰ
ῥόδοις κρίνα πλακέντα.

52A†

Τί με τοὺς νόμους διδάσκεις
καὶ ῥητόρων ἀνάγκας;
τί δέ μοι λόγων τοσοῦτων
τῶν μηδὲν ὠφελούντων,
5 μᾶλλον δίδασκε πίνειν
ἀπαλοῦ¹ πῶμα Λυαίου,
μᾶλλον δίδασκε παίζειν
μετὰ χρυσῆς Ἀφροδίτης.

52B†

Πολιὰι στέφουσι κάραν¹.

⁹ St ms τοῦτο ¹⁰ E. ms τοῦτ' ¹¹ μετὰ ms μετὰ
corr. to δεῖ 51 tit εἰς κόρην, τοῦ αὐτοῦ, 'the same on a
girl' ¹ Baines; ms τὰς ἐμὰς ² Fab.-E. ms δῶρα
τὰ φίλτρα διώξεις 52 a tit. τοῦ αὐτοῦ εἰς τὸ ἀνέτως ζῆν
84

AN OLD MAN'S LOVE-GIFT

When I drink wine,
The gain 's my own to keep ;
All share in death's long sleep.

51

Nay, shun me not when you discern
My locks of gray ;
Nor, for that you
Are in youth's own heyday,
My love-gift spurn ;
But see how true
'Tis, e'en of posies,
That lilies white look best 'mid roses.^a

52A

Why teach me laws and rules,
And logic of the schools ?
What to me, pray,
Are all these strings
Of words that useless prove ?
Teach me the gentler things,
Wine, and to play
With golden Love.^b

52 B ^c

The gray hairs on my head
Shall serve for crown ;

^a TO A LADY, WITH AN OLD MAN'S LOVE-GIFT.

^b TO HIS PRECEPTORS TO TEACH HIM SOMETHING BETTER.

^c AGE AND WINE.

¹ *E*, cf 37. 8: ms -ον

by Crus. ISOSYLLABIC
καρὰν is Byz. and cf. l. 3

52 b separated from the last ode

¹ Barnes *καρὰν στ.*, but

THE ANACREONTEA

δὸς ὕδωρ, βάλ'² οἶνον, ὦ παῖ
τὴν ψυχὴν <δέ> μου κάρωσον³
βραχὺ με ζῶντα κάλυπτε.⁴
5 ὁ θανὼν οὐκ ἐπιθυμεῖ

53

“Οτ’ ἐγὼ νέοις ὁμιλῶν¹
ἐσορῶ,² πάρεστιν ἦβα·
τότε δὴ, τότε ἐς χορείην
ὁ γέρων ἐγὼ πτεροῦμαι
5 περιμαίνει με Κυβήβα³
ῥόδα δός⁴ θέλω στέφεσθαι·
πολιὸν δὲ γήρας ἐκδύς⁵
νέος ἐν νέοις χορεύσω.
Διονυσίης⁶ δέ μοί τις
10 φερέτω ῥοὰν ὀπώρης,⁷
ἴν’ ἰδῆς⁸ γέροντος ἀλκὴν
δεδαηκότος μὲν εἰπεῖν,
δεδαηκότος δὲ πίνειν,
χαριέντως δὲ μανῆναι

54

‘Ο ταῦρος οὗτος, ὦ παῖ,
δοκεῖ τις εἶναί μοι Ζεύς

² βάλ' St ms βαλῶν ³ E ⁴ με E ms μὴ κάλυπτε
E· ms -τεῖς 53 tit. ἄλλο εἰς ἑαυτὸν ὁμοίως, 'another
similarly on himself' ¹ E· ms ἐγὼ σε (ε erased)
ν ὁμιλοῦν ² St ms -ων ³ E ms περιμεινόν (corr
to παραμεινῶ) με K. and in margin ζήτει ⁴ St· ms παράδος
⁵ B, cf. Dos. Ar 15. ms ἐλάς corr. to ἐλάς ⁶ St: ms
-σίοις ⁷ Baxt ms ῥοιὰν (corr to ῥόσον) ἀπ' ὀπ. ⁸ E.
ms ἰδῆ 54 tit. εἰς τὴν Εὐρώπην, 'on Europa'

WINE MAKES THE OLD YOUNG

Bring wine, boy, mix the bowl,
And o'er my soul
Let stupefaction fall.
Awhile empall
My living corse ^a; the dead
Desire hath none.

53 ^b

When I young blood do see,
My youth returns to me ;
Then imp'd ^c am I
The dance to ply,
Then mads me Cybelè.

Bring me the roses red,
And let me wreath my head ;
I'll slough my years,
And peer with peers
Foot it comminglèd

Fetch Bacchus' juice, and you
Shall see what age can do,
How tell his crack, ^d
And quaff his sack,
And keep good manners too.

54 ^e

The bull which here you see,
The king of Gods must be ;

^a The Greek is 'hide me for a little while I live,' but *καλύπτω* 'to hide' often means 'to bury,' cf. Aesch *Sept* 1040.

^b WINE MAKES THE OLD YOUNG.

^c Imp'd = winged. ^d Story. ^e LINES FOR A PICTURE.

THE ANACREONTEA

- φέρει γὰρ ἀμφὶ νώτοις
Σιδωνίαν γυναῖκα,
5 περᾶ δὲ¹ πόντον εὐρύν,
τέμνει δὲ κύμα χηλαῖς
οὐκ ἂν δὲ² ταῦρος ἄλλος
ἐξ ἀγέλης λιασθεῖς³
ἔπλευσε τὴν θάλασσαν,
10 εἰ μὴ μῦθος ἐκείνος.

55

- Στεφανηφόρου μετ' ἥρος¹
μέλομαι ῥόδον τέρεινον,
συνέταιρε λοξέ,² μέλπειν.
τόδε γὰρ θεῶν ἄημα,³
5 τόδε καὶ βροτοῖσι χάρμα,⁴
Χάρισίν τ' ἀγαλμ' ἐνώροις,⁵
πολυανθέων Ἐρώτων
Ἀφροδίσιόν τ' ἄθυρμα·
τόδε καὶ μέλημα μύθοις
10 χαρίεν φυτόν τε Μουσῶν.
γλυκὺ καὶ ποιοῦντι πείραν⁶
ἐν ἀκανθίναις ἀταρποῖς,
γλυκὺ δ' αὖ λαβόντι⁷ θάλπειν
μαλακαῖσι χερσὶ κούφους
15 προσάγοντ' ἔρωτας ἄνθη⁸
θαλίαις τί κἂν⁹ τραπέζαις
Διονυσίαις τ' ἑορταῖς
δίχ' αὖ τοῦ ῥόδου γένοιτ' ἂν,

¹ St. ms παρὰ δὲ (corr to δὴ) ² St ms οὖν
³ B, for metre cf. 51 ms ελασθεῖς 55 tit. εἰς τὸ ῥόδον
'on the rose' ⁴ St ms -φόρον μ. ἦ. ⁵ B, cf

A SONG OF THE ROSE

A Tyrian maid ^a he hath
On 's back ; a path
His hooves do cleave him o'er
The wide sea's floor ;
No bull from herd would rove,
To pass the sea, but Jove.

55^b

Now that the Spring
Has brought the posies,
Coy comrade, let me sing
A song of roses.

The dainty rose is this,
God's darling, mortal's joy,
The wreathèd Love-lads' bliss,
Great Venus' toy ;
'Tis every buxom Grace's glory,
'Tis theme of Poesy and Story.

On wooing or winning days
By briary paths 'tis sweet
To fondle flowers that raise
Light fancy's heat ;
Without the rose what would befall
The Wine-God's rite convivial ?

^a Europa · the Greek is ' Sidonian.'

^b To HIS BELOVED, A SONG OF THE ROSE.

Anacr. 84. 1: ms σὺνεταιρεῖ αὖξει ³ cf. αἴτης, εἰσπνηλος

⁴ Bothe: ms βροτῶν χ. ⁵ Rose = ὠραῖαι: ms ἐν ὠραις

⁶ Bax. ('to one wooing a maid'). ms ποιῶντα π. ⁷ Bax.

('when she is won') ms acc. ⁸ E: ms κούφαις προσ-

άγωντ' "Ερωτος ἄνθος ⁹ Rose · ms τε καὶ

THE ANACREONTEA

- 20 ῥοδοδάκτυλος μὲν Ἥως,
 ῥοδοπήχες δὲ Νύμφαι,
 ῥοδόχρους δὲ κ' Ἀφροδίτα
 παρὰ τῶν σοφῶν καλεῖται·
 ἀσόφῳ τόδ' αὐτὸ τερπνόν¹⁰
 τόδε καὶ νοσοῦσιν ἀρκεῖ,
 25 τόδε καὶ νεκροῖς ἀμύνει,
 τόδε καὶ χρόνον βιάται
 χαρίεν ῥόδων δὲ γῆρας
 νεότητος ἔσχεν ὁδμήν
 φέρε δὴ φύσιν¹¹ λέγωμεν
 30 χαροπῆς ὅτ' ἐκ θαλάττης
 δεδρωσσωμένην Κυθήρην
 ἐλόχευε πόντος ἀφρῶ,
 πολεμόκλονόν τ' Ἀθήνην
 κορυφῆς ἐδείκνυε Ζεὺς¹²
 35 φοβερὰν θεὰν Ὀλύμπῳ,
 τότε καὶ ῥόδων ἀγητῶν¹³
 νέον ἔρνος ἦνθισέ χθών,
 πολυδαίδαλον λόχευμα·
 μακάρων θεῶν δ' ὅμοιον
 40 ῥόδον ὥς γένοιτο, νέκταρ
 ἐπέτεγξε¹⁴ κἀνέθηλεν
 ἀγέρωχος¹⁵ ἐξ ἀκάνθης
 φυτὸν ἄμβροτον Λυαῖος¹⁶

¹⁰ this line follows l 15 in ms corr Preisendanz ἀσόφῳ
 Bothe· ms ὠσοφῶ with ζ (i.e. ζήτει) in marg αὐτὸ St:
 ms -τῶ ¹¹ corr. to φυήν in ms ¹² corr to ἐδειξεν ὁ
 Z. in ms ¹³ St ms ῥόδων ἀγητὸν ¹⁴ St-E: ms
 ἐπετέξας ἀνε (a single Ionic in so long an ode is unlikely)
¹⁵ E: ms -ον ¹⁶ ms λυαίῳ corr to -ου

A SONG OF THE ROSE

Of Nymphs with arms rose-red,
Of Venus' roseate cheeks,
Of Dawn rose-fingerèd
The poet speaks ;
But others who no poets be
Do pleasure find in this same tree.

For this the sick doth aid.
This guards the confined corse ;
E'en Time by this is made
To yield perforce,
For roses old in years as well
As roses young do sweetly smell

And now shall I
To you recall
The rose's high
Original ?

When wet from the blue sea
Came Venus, when Jove's head
Brought forth the War-Lady
That was Heav'n's dread,
Then too first bloomed from out the earth
This cunning work, this marvellous birth.

And that the same, once born,
Like Gods might ever live,
When Bacchus to the thorn
The rose did give,
He 'still'd Heav'n's nectar o'er the tree,
And so 't has immortality.^a

^a The Greek is ' that the rose might be like the blessed Gods, noble Lyaeus distilled nectar and so made it spring from the thorn an immortal plant.'

THE ANACREONTEA

56

Ὅ τὸν ἐν πόνοις ἀτειρῇ,
 νέον ἐν πόθοις ἀταρβῇ,
 καλὸν ἐν πότοις χορευτὴν
 τελέων θεὸς κατήλθε,
 5 ἀπαλὸν βροτοῖσι φίλτρον,
 πότον¹ ἄστονον κομίζων,
 γόνον ἀμπέλου τὸν οἶνον,
 ἐπὶ κλημάτων ὀπώρας
 πεπεδημένον φυλάττων,²
 10 ἔν³, ὅταν τέμωσι βότρυν,³
 ἄνοσοι μένωσι πάντες,
 ἄνοσοι δέμας θεητόν,
 ἄνοσοι γλυκύν τε θυμὸν
 εἰς ἔτους φανέντος ἄλλου⁴

57

Ἄρα¹ τις τόρευσε πόντον,
 ἄρα τις μανείσα τέχνα
 ἀνέχευε κῦμα δίσκῳ,²
 ἄρα τις ὑπερθε γλαυκᾶς³
 5 νόος εἰς θεοῦς ἀερθεῖς
 ἀπαλὰν χάραξε Κύπριν,⁴
 μακάρων φύσης⁵ ἀρχάν,

56 tit. ἄλλο εἰς Διόνυσον, 'another, on Dionysus' ¹ St. ms πόθον ² St-B. ms ε. λ φυλάττειν (sic) | πεπ. ὀπ. ³ τέμωσι St. ms τέμν. ⁴ εἰς takes the construction of μέχρι 57 tit εἰς δίσκον ἔχοντα Ἀφροδίτην 'on a dish with Aphrodite on it' ¹ for initial ἄρα cf. Vett Val 305 20 ² ms inserts ἐπὶ νῶτα τῆς θαλάττης (arising from gloss on γλαυκᾶς²) ³ E, sc θαλάσσας as Hes Th 440. ms λευκᾶν from l 12 ⁴ E ms inverts ll. 5 and 6 ⁵ E ms φύσιος

A VINTAGE-SONG

56

The mighty God that makes
The labourer never stale,
Young lovers never fail,
Feat dancers o'er wassail,

Has come down for our sakes,
And brought that philtre fine,
That liquor anodyne,
The offspring of the vine,

Keeping it safe as yet
Enfettered in the fruit
Upon the twining shoot,
That when they take knife to 't

Mankind may never get
Or ill of body bright
Or ill of gentle sprite
Till the new vintage-nite ^a

57 ^b

And hath some moulder made the sea ?
And hath some art in ecstasy
Poured the ocean on a dish ?
And hath some brain half-devilish ^c
Sweet Venus on the blue engrav'n,
Dear Genesis of peopled heav'n ?

^a A VINTAGE-SONG.

^b A DISH ENGRAVEN WITH VENUS SWIMMING.

^c The Greek is 'some mind raised to the Gods' (i.e. their equal in skill).

THE ANACREONTEA

ὁ δέ νιν ἔδειξε γυμνόν,
 ὅσα μὴ θέμις δ' ὀράσθαι
 10 μόνα κύμασιν καλύπτει.
 ἀλαλημένα⁶ δ' ἐπ' αὐτὰ
 βρύον ὥς, ὕπερθε λευκᾶς⁷
 ἀπαλόχροον γαλήνας⁸
 δέμας εἰς πλόον φέρουσα,
 15 ῥόθιον ὀπισθεν ἔλκει⁹
 ῥοδέων δ' ὕπερθε μαζῶν
 ἀπαλῆς ἔνερθε δειρῆς
 μέγα κῦμα χρώτα τέμνει.¹⁰
 μέσον αὐλακος δὲ Κύπρις
 20 κρίνον ὥς ἴοις ἐλιχθέν
 διαφαίνεται γαλήνας.
 ὑπὲρ ἀργύρου δ' ὀχοῦνται¹¹
 ἐπὶ δελφίσι χορευταῖς¹²
 δολερὸν Πόθος μετώπῳ¹³
 25 Ἔρος¹⁴ Ἰμερος γελῶντες,
 χορὸς ἰχθύων τε κυρτὸς
 ἐπὶ κυμάτων κυβιστῶν
 Παφίῃ κῶμος ὀπαδεῖ,¹⁵
 ἵνα νήχεται γελῶσα.

58†

Ὁ δραπετάς με¹ Χρυσὸς
 ὅταν πεφεύγῃ² κραιπνοῖς
 διηνέμοις τε ταρσοῖς
 (ἀεὶ δ', ἀεὶ με φεύγει)
 5 οὐ μιν³ διώκω· τίς γὰρ
 μισῶν θέλει τι θηρᾶν⁴,

VENUS SWIMMING

Naked (but what 's not to see
 The waves conceal), like tangle free
 Along that smooth and summer way
 She brings her soft limbs into play,
 And leaves a wake of plashing spray.
 'Twixt rosy breast and shapely chin
 A great wave comes dividing in ;
 She through the furrowed calm goes shining
 Lily like 'mid violets twining.
 O'er the silver surface wide,
 On dolphin-revellers perched astride,
 A shily-smiling vanguard ride,
 Passion, Desire and Love ;
 While tumbling the waves above
 Bow-back'd fishes, following
 The laughing swimmer in a ring,
 Give her frolic convoying.^a

58 ^b

When truant Gold away doth wing
 Swift as the wind ('tis no rare thing)
 I go not after him ; for who
 Game he hateth will pursue ?

^a A DISH ENGRAVEN WITH VENUS SWIMMING.

^b MUSIC BETTER THAN RICHES.

⁶ St-Hanssen ms -os -χρόους γ. πρώτα τ. ὀρχ. μερόπων σῶμα παίζει ² E, cf. 5 and 17. ms με φεύγη St: ms το	⁷ B ms -αν ⁹ E ms πάροιθεν εἰ ἀργύρου E· ms -ω δελφίσιν Bax ms ἔρωσ 58 tit. εἰς χρυσὸν τοῦ αὐτοῦ ἄλλο, 'another by the same, on gold' ISOSYLLABIC ³ St· ms μην	⁸ B· ms ¹⁰ Sitz· ms ὁχοῦνται St: ms νόον ¹⁵ E ms Παφίης τε ¹ με E· ms μὴ ὁ ⁴ τι
--	--	--

THE ANACREONTEA

- ἐγὼ δ' ἄφαρ λιασθείς⁵
 ἐμῶν φρενῶν μὲν αὖραις
 φέρειν ἔδωκα λύπας,
 10 λύρην δ' ἐλὼν αἰίδω
 ἐρωτικὰς αἰοιδάς⁶
 πάλιν δ' ὅταν με θυμὸς
 ὑπερφρονεῖν διδάξῃ,
 ἄφνω πρόσσεισ'⁷ ὁ δραπέτας
 15 φέρων μέθαν μοι⁸ φροντίδων,
 ἐλὼν μιν ὡς μεθήμων⁹
 λύρης γένωμαι λαροῦ.¹⁰
 ἄπιστ', ἄπιστε Χρυσέ,
 μάταν¹¹ δόλοισ με θέλγεις
 20 χρυσοῦ πλέον τὰ νεῦρα¹²
 πόθους, κέκλυθι, ἄδει.¹³
 σὺ γὰρ δόλων, σὺ τοι φθόνων¹⁴
 ἔρωτ' ἔθηκας ἀνδράσιν
 λύρη¹⁵ δ' ἄλυπα παστάδων
 25 φιλαμάτων τε κεδνῶν
 πόθῳ κύπελλα κιρνᾷ.¹⁶
 ὅταν θέλῃς δέ, φεῦγε,¹⁷
 λύρης δ' ἐμῆς αἰοιδᾶν
 οὐκ ἂν λίποιμι τυτθόν
 30 τοὺς δ' οὐχὶ Μουσῶν ἀγχίμους¹⁸
 δόλοισ ἀπίστοις ἀνδανέ¹⁹.
 ἐμοὶ δὲ τῷ λυροκτύπῃ
 Μοῦσαι φρεσὶν πάροικοι.²⁰
 ἀχανδέας δ' ὀρίνοις²¹
 35 αἰγλα τε λαμπαδουχοῖς²²

⁵ ms adds τῷ δραπέτῃ τῷ χρυσῷ ⁶ ms -ās -ās ⁷ Sitz
 ms προσείπ' ⁸ A. Faber ms δοι ⁹ A. Fab; ms
 μεθήμων ¹⁰ Pauw ms λαρον ¹¹ B. ms μετ' ἄν

MUSIC AND RICHES

I go within, fling care to th' breeze,
 Take lute and troll love-melodies.
 But when my pride takes heart of grace,
 Then lo ! the truant 's in his place,
 And drugs my wayward wit till I
 Forget the dulcet quill to ply.^a
 Fie, faithless Gold ! your cozenings fail ;
 The strings afford me more regale.
 Love of envy and deceit,
 That 's what you give man for meat ;
 The lute doth mix him happier cheer,
 Desire of bowers and kisses dear.
 Play me truant when you will ;
 My lyre shall be my comrade still
 You wiles on those you're free to use
 Who be no neighbours of the Muse ,
 With sweepers of the string like me
 The Muse keeps ever company
 If you would stir a leaky pot, you may,
 Or take a taper to the light of day.

^a The Greek is ' become heedless of the sweet lyre.'

¹² *B.* ms πλέον χρυσοῦ ν. ¹³ *Rose* ms αἰεὶς ¹⁴ the
 rest was placed here by Barnes, in the ms it follows Ode 61 ;
 δόλων and φθόνων *B* ms dat. sing. ¹⁵ *Rose* : ms -ην
¹⁶ πόθῳ *E* ms -ων ¹⁷ *E* ms -γης ¹⁸ *E*, cf 21. ms ξείνοισιν σέ δ'
 ἁρύνῃ ¹⁹ *E*. ms δολίοις ἀπ' ἀνδάνεις ²⁰ *E* : ms μούσαις
 ἀγχιμουσῶν (emendation following corruption τοῖς δ' ἀγχιμου-
 σῶν ?) ²¹ *sc.* χύτρας *E* ²² *E* ms αἴγλαν τελαμ-
 πορυχαν with οἰς over ρι

THE ANACREONTEA

59†

Τὸν μελανόχρωτα βότρυν¹
 ταλάροις φέρουσιν² ἄνδρες
 μετὰ παρθένων ἐπ' ὤμων,
 κατὰ ληνὸν δὲ βαλόντες³
 5 μόνον ἄρσενες πατοῦσιν
 σταφυλὴν, λύνοντες οἶνον,
 μέγα τὸν θεὸν κροτοῦντες
 ἐπιληνίοισιν ὕμνοις,
 ἐρατὸν πίθους⁴ ὀρώντες
 10 νέον ἐσζέοντα Βάκχον,
 ὃν ὅταν πῖν⁵ γεραιός,
 τρομέροις ποσὶν χορεύει
 πολιάς τρίχας τινάσσων.
 ὁ δὲ παρθένον λοχήσας
 15 ἐρατῶ⁶ νέος <Λυαίῳ
 ὑπὸ καρδίην>⁷ ἐλυσθεὶς
 ἀπαλὸν δέμας χυθείσαν
 σκιερῶν ἔνερθε⁸ φύλλων
 βεβαρημένην ἐς ὕπνον,
 20 ὃν Ἔρως ἄωρα θέλγει⁹
 προδότῃν γάμων γενέσθαι,
 ὃδε¹⁰ μὴ λόγοισι πείθων
 τότε μὴ θέλουσαν ἄγχει
 μετὰ γὰρ νέων ὁ Βάκχος
 25 μεθύσων¹¹ ἄτακτα παίζει.

59 tit. *eis oīnon*, 'on wine' ¹ metre suggests corruption
² St-B. ms -οντες ³ the only Ionic in a long ode:
 ληνὸν ἐμβαλόντες? ⁴ E ms -οις ⁵ Barnes ms πίνῃ
⁶ ἐρατῶ E. ms -ὸς ⁷ suppl. E, cf Archil. 103 Bgk.
 (lost owing to similarity of λυαίῳ and ἐλυσθεὶς?) ⁸ E:
 98

A VINTAGE-SONG

59 ^a

Men and maidens shoulder-high
 Bring the vine's swart progeny,
 Cast it in the press, and then
 (Not the maidens but the men)
 Tread the grape and free the wine,
 To the Vintage-Loid divine
 Shouting songs of jubilee
 When foaming into butt they see
 The jolly must, which elders taking
 Trip it with old limbs a-quaking,
 Trip it with gray locks a-shaking ;

And if youth, when wine's caress
 Doth his inmost heart possess,
 Hath reluctant lass waylaid
 Where she lies 'neath leafy shade,
 Her soft limbs sunk in a day-sleep
 Which Love suborns (lest she should keep
 Wedlock waiting) to betray her,^b
 He without or plea or prayer
 His unwilling fair embraces ,
 For when cups do flush young faces
 Bacchus plays with leg o'er traces ^c

^a ANOTHER VINTAGE-SONG.

^b The Greek is 'sunken in a sleep which Love cozens at the wrong time (i.e. in the daytime) to become a betrayer of (i.e. into) wedlock.'

^c The Greek is 'with tipsy young people Bacchus plays a disorderly game.'

ms ὑπερθε ⁹ E ms ó δ' and θελγων
 ó δὲ ¹¹ E. ms μεθύων

¹⁰ E: ms

THE ANACREONTEA

60A

Ἄνὰ βάρβιτον δονήσω·
 ἄεθλος μὲν οὐ πρόκειται,
 μελέτη δ' ἔπεςτι παντὶ¹
 σοφίης λαχεῖν² ἄωτον
 5 ἔλεφαντίνῳ δὲ πλήκτρῳ
 λιγυρὸν μέλος κροαίνων
 Φρυγίῳ ῥυθμῷ βοήσω,
 ἄτε τις κύκνος Καύστρου
 πολιοῖς³ πτεροῖσι μέλπων
 10 ἀνέμου σύναυλος ἤχη
 σὺ δέ, Μοῦσα, συγχόρευε
 (ἱερὸν γάρ ἐστι Φοῖβου
 κιθάρη δάφνη τρίπους τε)
 λαλέουσ'⁴ ἔρωτα Φοῖβου,
 15 ἀνεμώλιον τὸν οἶστρον·
 σαόφρων γάρ ἐστ' ἀκοῦσαι⁵
 τὰ μὲν ἐκπέφευγε κέντρα⁶
 φύσεως δ' ἄμειψε⁷ μορφήν,
 φυτὸν εὐθαλὲς δ' ἐπηχεῖ
 20 ὁ δὲ Φοῖβος ἦε,⁸ Φοῖβος,
 κρατέειν κόρην νομίζων,
 χλοερὸν δρέπων δὲ φύλλον
 ἐδόκει τελεῖν Κυθήρην

60B

Ἄγε, θυμέ, πῇ μέμνηας
 μανίην μανεῖς ἀρίστην,

60 a tit. eis Ἀπόλλωνα, 'on Apollo' ¹ St-E ms
 μελέτη δ' ἐπέστω πάντῃ ² E. ms λαχὼν ³ St ms
 ποιήλον ⁴ E. ms λαλέων ⁵ E ms ἐστ' ἀκούσας with
 εἶπ' ἀκούσης in marg. ⁶ τὰ Hiller. ms τὸν ⁷ ἐκπέφευγε

APOLLO AND DAPHNE

60A ^a

The quivering lute I'll play ;
 Contest there 's none to-day,
 But all who practise will
 Can win the flower of skill
 With ivory point I'll chime
 And cüy the Phrygian rhyme ^b
 As swan with plumage hoar
 Upon Cayster's shore
 Flutes to the fífing breeze.
 Help, Muse, an if 't you please,
 (For tripod, bay, and song
 To Phoebus do belong)
 And Phoebus' love proclaim
 And ineffectual flame ;
 For chaste it will appear
 To each and every ear
 His flame ^c did him escape
 And changed her native shape
 And stood a rustling tree :
 And Phoebus, even he,
 Pursued a maidenhead,
 When Love's imaginèd
 Fulfilment lo ¹ was seen
 To be a leaf of green.

60B ^d

Why, my heart, O tell me why
 This ecstatic frenzy high ²

^a A SONG OF APOLLO AND DAPHNE

^b The Greek is 'with ivory *plectrum* striking a clear tune I will shout in Phrygian rhythm,' ⁱ e the Cybelean metre (cf the Galliambic, Catull 65) ^c Daphne. ^d THE WINE OF POESY.

St ms -γα ⁷ St: ms -ψα ⁸ Port ms ηε 60 b separated from the preceding ode by B

THE ANACREONTEA

τὶ¹ βέλος, φέρε, κράτυνον
 σκοπὸν ὥς βαλὼν ἀπέλθης·
 5 τὸ δὲ τόξον Ἀφροδίτης
 ἄφες, ᾧ² θεοὺς ἐνίκα
 τὸν Ἀνακρέοντα μιμοῦ,
 τὸν αἰίδιμον μελιστήν·
 10 φιάλην πρόπινε παισίν,
 φιάλην λόγων ἔραννήν.
 ἀπὸ νέκταρος ποτοῖο
 παραμύθιον λαβόντες
 φλογερὸν φύγωμεν ἄστρον.³

¹ *E*: ms τὸ
 1
 2 *Port*: ms ὥς
 2
 3 *Mehl*. ms
 3
 φυγόντες ἅ at the end (i.e. 58. 36) ms has τέλος
 Ἀνακρέοντος συμποσιακῶν 'end of the Drinking-songs of
 Anacreon'

THE WINE OF POESY

•Wield some weapon an you will,
If you fain would hit to kill ;
But not the bow with which Queen Love
Overcame the Gods above.
From famed Anacreon take your cue,
He's the pattern baid for you :
Pledge the fair in wine with me,
But be it wine of poesy ;
We'll seek the nectar of the vine
When the sun too hot shall shine.^a

^a The Greek is ' taking comfort from potable nectar, we will escape the burning (Dog-)star '.

ΑΛΛΩΝ ΕΚΔΟΣΕΩΝ ΑΠΟΣΠΑΣΜΑΤΙΑ

61

Clem. Al. *Str* vi 745 Ἀνακρέοντος γὰρ ποιήσαντος·

τὸν Ἔρωτα γὰρ τὸν ἄβρὸν
μέλομαι¹ βρύνοντα μίτραις
πολυανθέμοις αἰεΐδειν.

5 ὃδε γὰρ² θεῶν δυναστής,
ὃδε καὶ³ βροτοὺς δαμάζει·

Εὐριπίδης γράφει Ἔρως γὰρ ἄνδρας οὐ μόνους ἐπέρχεται

62

Hippol *Haer* 107 Miller τοῦτο, φησίν, ἐστὶ τὸ ποτήριον τὸ
κόνδυ, ἐν ᾧ βασιλεὺς πίνων οἰωνίζεται τοῦτο, φησί, κεκρυμμένον
εὔρεθη ἐν τοῖς καλοῖς τοῦ Βενιαμὴν σπέρμασι. λέγουσι δ' αὐτὸ
καὶ Ἕλληνες, φησίν, οὕτως μαινομένῳ στόματι

Φέρ' ὕδωρ, φέρ' οἶνον, ᾧ παῖ,
μέθυσόν με καὶ κάρωσον·

61 ¹ Herm : mss μέλπ. ² B mss καὶ ³ this use
of καὶ belies the ascription to Anacreon

FRAGMENTS OF OTHER EDITIONS

61

Clement of Alexandria, *Miscellanies*: While Anacreon says •

For I would fain sing of the dainty Love so blooming with flowery garlands, for he is the master of Gods and the subduer of men,

Euipides writes, ‘Love cometh not upon men alone.’

62

Hippolytus *Against All the Heresies*: ‘Is not this,’ he says, ‘the cup (called *κὺδος*) in which my lord drinketh, and whereby indeed he divineth?’ This is the cup found hidden in Benjamin’s sack of corn.^a And moreover the Greeks, he says, mention it in this wild utterance:

Bring water, bring wine, lad, make me drunken

^a Cf. *Gen.* xlv. 2, 5

THE ANACREONTEA

τὸ ποτήριον λέγει μοι¹
 ἀλάλῳ λαλοῦν χελύνη²
 5 ποδαπὸν με δεῖ γενέσθαι.

τοῦτο, φησὶν, ἥρκει μόνον νοσηθὲν ἀνθρώποις, τὸ τοῦ Ἀνακρέοντος ποτήριον ἀλάλως λαλοῦν μυστήριον ἄρρητον, ἄλαλον γάρ, φησι, τὸ Ἀνακρέοντος ποτήριον, ὅπερ αὐτῷ φησὶν Ἀνακρέων λαλεῖ ἀλάλῳ φθέγματι ποδαπὸν αὐτὸν δεῖ γενέσθαι, κτλ

63

Sch. Cod. Gud. Eur. Hec 1141³

Τί με τὸν γέροντα φεύγεις⁴;

64

Greg. Cor. 396 [π. Ἰάδος] τοῖς παρατακτικοῖς καὶ τοῖς ἐνεστῶσιν ὁμοίως καὶ ταῖς μετοχαῖς, καὶ ἀπλῶς εἰπεῖν πάσαις ἐγκλίσεσιν τῶν περισπωμένων⁵ ἐντελῶς κέχρηται ὡς ἐν τοῖς Ἀνακρεοντείοις, οἷον

δοκέει κλύειν γὰρ ἦδε,
 λαλέειν τις εἰ θελήσει

65

Him Or 14 4 νῦν ἔδει μοι Τηίων μελῶν, νῦν ἔδει μοι τῆς Ἀνακρέοντος λύρας, ἣν ὅταν ὑπὸ παιδικῶν ἐκεῖνος ὑπεροφθῇ ποτε, καὶ κατ' αὐτοῦ Ἑρωτος⁶ οἶδεν ἀρμόσασθαι εἶπον ἂν πρὸς αὐτοὺς τὰ ἐκείνου ῥήματα Ἐβρισταὶ καὶ ἀτάσθαλοι καὶ οὐκ εἰδότες ἐφ'

62 ¹ Reitzenstein *Poim* p 91 ms μου ² Cruce-*E*
 from below 63 ³ I print this on B's authority, I have
 not found the passage ⁴ ms φεύγεις τὸν γ. 64 ⁵ after
 μετοχαῖς in the ms ⁶ ms plural

FRAGMENTS OF OTHER EDITIONS

and drowsy. My cup, speaking with an unspeaking lip, tells me what is in store for me.'

'This,' he says, 'would suffice if only men would understand it, Anacreon's mute cup that nevertheless told a secret mystery.' He says that Anacreon's cup was unspeaking, the cup which Anacreon says speaks to him with an unspeaking voice, telling him what is to become of him, etc.

63

Scholiast on Euripides *Hecuba* :

Why fleest thou my gray hairs ?^a

64

Gregory of Corinth [on the Ionic dialect] : These writers employ the contracted forms of the imperfects, presents, participles, and indeed nearly all parts of the circumflexed verbs, as in the *Anacreontea*, for instance :

For she seems to hear if one choose to speak.

65

Himerius, *Orations* [on Hermogenes, Proconsul of Greece] . Now had I need of Teian songs, now had I need of the lyre Anacreon knew how to tune against Love when his beloved flouted him. Then should I have said to these what he said : 'Outrageous and wicked ones, that know not whom to make the mark of your arrows ;'

^a The Greek is 'from me the old man.'

THE ANACREONTEA

οὐς τὰ βέλη κυκλώσσεσθε' τάχα δ' ἂν καὶ ἠπειλήσα τήν' ἀπειλήν
 ἦν Ἀνακρέων ἀπειλεῖ τῷ Ἑρωτι¹ ἐκείνος γάρ ποτε ἐρασθεῖς
 ἐφήβου καλοῦ, ἐπειδήπερ ἑώρα τὸν ἔφηβον ὀλίγον αὐτοῦ φροντί-
 ζοντα, λύραν ἀρμόσας ἠπεῖλει τῷ Ἑρωτι,¹ εἰ μὴ αὐτῷ τιτρώσκοι²
 αὐτίκα τὸν ἔφηβον, μηκέτι μέλος εὐφημον εἰς αὐτὸν ἀνακρούσασθαι

e g² ἔφην δ' ἑ² Ἑρως ὕβριστὰ
 κατάσθαλ', οὐδέν εἰδὼς
 ἐφ' οὐς βέλη κυκλώσει,³
 οὗ φημι τοὺς θεοὺς σοι,⁴
 5 ἦν μὴ καλὸν Βάθυλλον
 ἔμοιγ' αὐτίκα τρώσης,
 μηδέν σοι μέλος ἄλλο
 εὐφημον ἀμβαλεῖσθαι

65 ¹ sing. *E* mss pl. from H's adaptation ² *E*
³ this use is too late for Anacreon ⁴ cf. 9. 1, 5. 7
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and maybe I should have used to them Anacreon's threat to Love. It seems that once when he was enamoured of a fair youth, seeing him neglectful of him he tuned his lyre, and threatened that if Love would not immediately wound the lad for him, he would never again play a tune in his honour.

e.g. And I said 'Outrageous and wicked Love,
 who knowest not whom to make thy mark,
 I call the Gods to witness that if thou wound
 not me the fair Bathyllus forthwith, I will
 never again play tune in thy honour.'

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